

That shoegazing magazine from CTR 101.9 FM

DISCORDER



**MR. SAM
PREKOP**

cover star brought
to you by this
chicago expert in
smooth sounds

LOOPER

forget that he's in
scotland's hottest
group, mr. looper
can pop all by
himself

**MOJAVE
3**

space rock turned
country pop

EUPHONE

ear-pleasing multi-
instrumentalists ...
and nice to talk to!

BRAID

they're still doing it
for the kids

**MERCURY
REV**

vancouver wasn't
good enough for
'em, but we followed
them to b-ham



JUNE '99

FREE



JUNE
SUN
06

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JUNE
FRI
11

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JUNE
SAT
13

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JUNE
MON
14

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JUNE
TUE
17

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JUNE
MON
21

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el-Famoso

FRI: DEEP/CLASS HOUSE

TRANSIT

SUN: DRUM'N'BASS

airtight

DISCORDER

ISSUE 196 • JUNE 99 • THAT MAGAZINE FROM CTR, 101.9 FM

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COVER

CHICAGO'S SUPER-SMOOTH PLAYERS, SAM PREKOP (OF SEA AND CAKE, SOLO, ETC.) AND FRIEND, AS PHOTOGRAPHED BY RICHARD FOLGAR. DESIGN BY ROB.

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Palinkas Eats



BY BILLK

CAFE QUETZAL
3289 Main St.
PONCHO'S MEXICAN
RESTAURANT
827 Denman St.

This month's column marks the start of a two-part series on Mexican restaurants in the city. Before I start in on this month's restaurants for review, I should state my bias towards Mexican food: I love it. Even a mediocre Mexican meal kicks my butt. What appeals to me is its simple yet complex flavours. For me, a good Mexican dinner is one that is hot and spicy, without being hot just for the sake of being hot. If I could eat at a different Mexican restaurant everyday, I would probably be a happier person.

Cafe Quetzal is located on that section of Main Street that is a no-man's land between 15th and King Edward. It is small and unassuming and I took these reasons to explain why it is usually empty whenever I walk by. I have always meant to go there but never have, until now. The first thing I noticed when I walked in was the extreme prominence of

a TV, something I could overlook if the food was good. I had a chicken enchilada and a Dos Equis. I have to admit that this was not the best enchilada I have ever had. The sauce was too tart and not what I expect of an enchilada sauce at all. The chicken wasn't that great either — parts of it were fatty and they used too much dark meat. I hate dark meat. The beer was good, though.

I couldn't really recommend going to Cafe Quetzal, which saddens me. They were super friendly and don't seem to get that much business. If you are in the area and feel like eating Mexican you should go, just to support a small operation run by some nice folks.

I hardly ever get down to the West End area, so this was the first time I have ever been to **Poncho's**, but it won't be the last. At six o'clock, the place was already beginning to fill up and there was a big table reserved. I usually take these to be signs of a good restaurant. To start the evening off on a

good note, my friends and I shared a pitcher of mango margarita. Yes, mango, and it was damned good too, especially on an empty stomach. I ordered the *Carne à la Mexicana* and my friends ordered vegetarian tostadas and enchiladas. After about what seemed like five minutes, our food was being served. The *Carne à la Mexicana* is a big slab of meat in a spicy red sauce that I can't for the life of me remember the name of (thanks, no doubt, to the margarita) with a chicken enchilada, rice, and refried beans. This might sound weird, but I couldn't get enough of the beans. They were fucking awesome. Everything else was equally as good and the portions were bordering on too big. With the pitcher of margarita and dinner for three, the price tag was just over sixty dollars. Not too bad.

That's it for this month. Hopefully, I will go to more than two restaurants next month, both for your benefit and mine.*

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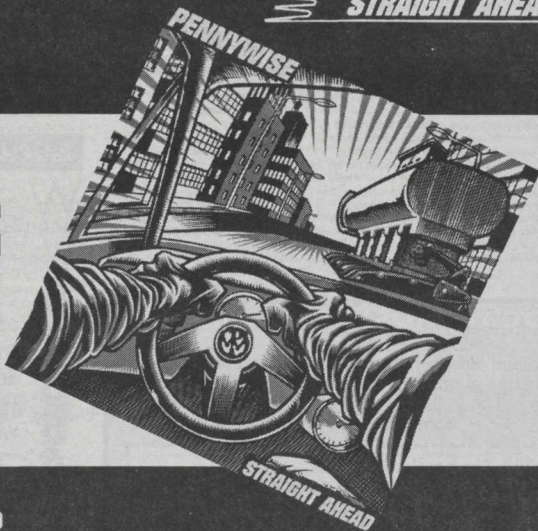
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Vancouver Special

BY JANIS MCKENZIE & CHRISTA MIN



Local ads!

Who would have thought that Music West (er, New Music West) could be so much fun? By sheer good luck, I ended up with one of those oh-so-stylish wristbands and, after a shaky start (when one of the volunteers gave me some bad information), got over my foul mood and managed to see 10 or so bands and collect a handful of local and not so local recordings.

I missed *Motorhead* by a matter of minutes, but did see the nearly as loud *JPS*, missed *Plumtree's* original set but did catch their impromptu encore almost an hour later, and I got to talk to some of the most cheerful musicians I've ever seen, who were out in force to catch each others' shows. All in all, it was the best Music West I've been to, and this month's CDs are a pretty good indication of the all-round quality. Keep 'em coming!

THE ORCHID HIGHWAY

Fourplay (Naughty)

If Brian Jones were somehow born again as a happier version of his original self, he might well be one of the guys in **The Orchid Highway**. The boys' 1966 pop star haircuts, their taste for sitars and psychedelic-flavoured hooks, and the *Revolver*-era *Beatles*-esque drumming all add up to make this a thoroughly enjoyable EP. At four songs, it certainly does leave you wanting more! Here's hoping they'll release something longer sometime soon. (PO Box 54536, 7155 Kingsway, Burnaby, BC, V5E A16)

REAL MCKENZIES

Clash of the Tartans (Sudden Death)

First of all, let me say that I am not (as far as I know) related to these guys! Perhaps then it won't sound too creepy if I refer to their frontman as the ever-devilishly handsome Paul McKenzie, who has made gals swoon since the days when he sang with **The Enigmas**. The Real

McKenzies don't do those old songs about teenage barnades [sic]; instead, they sing about the Stone of Scone and turn "Auld Lang Syne" into something you can, and should, pogo to. If, like me, you were raised in a household that liked to exaggerate its connection to the land of Loch Lomond and all that, you'll want to shed a tear over "Wild Mountain Thyme" and to shout along lustily to "Scots Wha' Hae," but whether your arse has Celtic pretensions or not, these kilclad laddies will kick it for you. And hard. (Macropo PO Box 43001, Burnaby, BC, V5G 3H0)

BLINK!

Acid Mudd (Viva)

Sometimes things do really work out for the best. I went to see **Blink!** at the Marine Club because I thought (going by the name) that they might be a cutely sloppy-sweet girl-pop band and discovered instead a perfectly tight four-piece doing synchronised rock jumping up and down and looking like they were ready to blow the roof off a stadium. It

took me a minute to get over my initial shock at their obvious confidence (and competence), but singer Tracy, who alternated between joyful rock goddess posing and ingenious between-song patter, finally won me over. Backed by three guys, she's the one who writes the songs (and she produced the CD too), and they are damned good songs, with off-clever lyrics, performed with a **Cheep Trick**-like gusto and produced to have almost **Queen**-like qualities. (The doubled vocals are exquisitely glam.) The CD cover is on the cheesy side, but if you can get past that, and if you want to hear some of the catchiest rock songs since **The Sweet** (with way better words!), you've got to have this. Where else will you find confessional songs that mention day-glo condoms and preteen drinking and smoking, and get stuck in your head for days on end? (<ahen@oxinet.com>)

Local demo!

Welcome to my Castle... uh, I think that's someone else's line. Welcome. That's an appropriate greeting, I suppose, because I am a doormat of sorts. For the last month I've been sleeping on a

bed of demo tapes. It hurts some times, but one morning I woke up clutching **RADIO 103**. I couldn't help but cheer and clap. They are a black forest sandwiched between **The Cure** and **Fugazi**. I can't wait to see these boys live. I've been told that they're dreamy.



Just when I felt the need to dance, I found **THE SKAvenagers**. This is Ska straight out of North Vancouver. Dusty Leonard's songs skanked in my head all day long. I wish I had a Hammond instead of a piano (1979 Rufus Dr., North Vancouver, BC, V7J 3N2).

All that stomping made me tired. I need to get mellow — wait, that's the wrong subculture. What the hell am I saying? Vancouver has no waxes, but **THE REVERBERATORS** manage to surf something. The recording I got is a little fuzzy and, since The Reverberators are instrumental,

lyrics from other bands went through my head. I need some more reverb! I need some more treble... (#107-1429 E. 4th, Vancouver, BC, V5N 1J6)

Listening is firing. It's like lectures where you sit down for an hour and do nothing, but for some reason, you feel like you haven't slept since you saw **Heart** in concert. Ah, **FORECASTS**, **FAREWELL**, perfect for soothing those exhausted ears. No annoying vocals here, just slow, static sounds. Brushes instead of drumsticks. Cleanliness instead of messy

pedals. Bad. Pillows. Dreams. (<chris_corday@bc.sympatico.ca>)

Pop! I woke up to the **SALTTEENS** who are not soda pop, not bubble gum pop, more like those sweet pop rocks that explode inside your mouth. These Shindig winners had me singing and tapping my foot. (5361 Crescent Dr., Delta, BC, V4K 2E2)

I feel like that princess with the pen, except that I sleep on cassette tapes instead of mattresses and the pen is that golden demo that I hope to find soon, but I know it'll be at the bottom of the pile. •

LOCAL MUSIC DIRECTORY!

Our annual directory, chock full of contact numbers and addresses of bands and the businesses that support them, will be in the September issue. The deadline for entries is July 15, 1999.

YOU ARE A (Check one):

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☐ RECORD LABEL/DISTRIBUTOR ☐ LIVE MUSIC VENUE
☐ MANAGER/AGENT ☐ STUDIO ☐ ZINE ☐ OTHER
 (elaborate below)

NAME: _____

DESCRIPTION (15 words or less): _____

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ADDRESS _____

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 Deadlines

Book Space: June 23
 Artwork: June 29
 On the Streets: July 2



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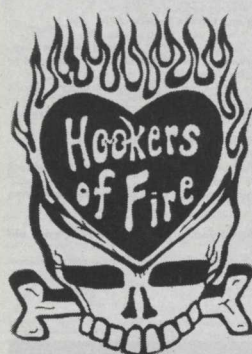
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Radio Interview

Live from Thunderbird Radio Hell can be heard Thursdays from 9-11 pm on

CITR 101.9 FM



Who are you (names, ages, instruments)?
Hello, we are the Hookers of Fire. We are the three-piece suit of doom. Ryan Thomson is the gentleman responsible for the Truck Drive'n, shop talkin', woodsy'n, trail of satanic holy rolling wisdom, that has guided this rockin' roll juggernaut through the likes of Henry Koyuk (Francophobes and Culets), Doug Luchuk (Move Star Collections) and John Fogherill (Fogherill Productions & Web-sites). Ryan plays guitars and various songs.

Mr. Curtis Lewchuk likes the singing positions of extremity that his brain has and will have been put through in the time he has spent with the Hookers of Fire. He looks forward to depravity, madness, and more amphetamine driven, rolling, good times.

Mr. Plow plays the fields and taps his foot in rhythmic proportions. My age is your cat's age divided by four. Lucky is our voice of wisdom. **Curt and Ryan, tell us about your old bands in Saskatoon, The Funky Wet Beavers and Piehole. Do you ever play any gigs with fellow Saskatoon native Mark 'Jungle' Kleiner? What was Mark like back then?**

Curt: I used to live in Saskatoon where I would get drunk in Amigos Cantina. My friends and I played in bands and we would play shows and take drugs and drink booze. I played with Piehole with some of my friends and then later joined Screaming for Lou when they moved to Vancouver. Screaming for Lou played with Sister Lovers at a CFCR Show. This was before I played with Screaming for Lou, but it was one of the first times I took acid.

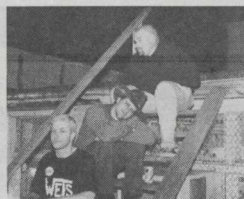
Ryan: The Funky Wet Beavers were a party exotic band. At least I thought so, and my grandmother was proud of me for playing in a band with such a Canadian name, until my uncle told her what he thought it meant.

[Part two:] Mark, Tim, and Erin played in Ned Power Trip with Dan of FMB and now of Porcellin [sic] God Records and we just hung out, man. I went to school with Mark. I think we both went there because Joni Mitchell went there, but I got kicked out before we became real high school buddies. Rock 'n' roll made us friends.

How did Vancouver legend Mr. Plow of Chick Magnets and Offday fame end up being in the equation that is Hookers of Fire?

Mr. Plow: An evening on the town ended with a drunken conversation between myself and Curt at the comfortable Columbia. First it was chatter, then slurring, then yelling with the question of 'Hey, you wanna jam?' Next thing I know I'm at CITR Radio Hell surrounded by firelogs and a mystery smell. **Do you always bring the 'flaming logs' to your shows? What other stage props have the Hookers of Fire used?**

Ryan: Yup. Luck is always there but we've had celebrities like God, Satan and Mother Nature. Whoops, I lied. Come to a show. If you don't go, you won't know.



Ask yourself two questions and answer them.

What's your favourite beer?

Ryan: I like Pilsner beer cause it has rabbits. My friend George used to tell me about the rabbits. **Mr. Plow:** I drink Red Devil. I love Red Devil. See Red Devil. Taste Red Devil. Feel Red Devil.

Do you masturbate on the first date?

Ryan: Like before? Maybe. Depends on the girl. Maybe after.

Curt: Yes I do. I'm into it.

Ryan: Yeah, um ... maybe uh ...

Mr. Plow: Why masturbate when you got a date?

Anything else to add?

Ryan: Thanks to Nardwaz, Evan and Caleb at Radio Hell. You treated us like rock and rollers and we liked it. And thanks to Marco, he's a Hooker of Fire, too.

Curt: I don't think so.

Mr. Plow: Never spit in the wind and step on Ryan's cape. Come see what every one else doesn't know yet. Us.

Discography:

We're Not Monkeys, We're the Best Band in the World (four-song EP), Hookers of Fire Are Poor (full length cassette), Burning Bush CD, Crusty Camp Vol 1 (various artists).

Contact:

Rail Roaded Record Company, #301-260 Raymur Ave., Vancouver, BC, V6A 3K8, 604.255.0184, www.hookersoffire.com*

LANDSCAPE BODY MACHINE



Who are you (names ages instruments)?

Craig Joseph Huxtable, 25, synthesizers, samplers, programming, treatments and noises. **Craig, it's very rare when a band is influenced by a radio show, especially when that radio show was on CITR! Tell us how you were influenced by Bepi Crespin's Soup Stock from the bones of the Elephant Man.**

I got into electronic music in a big way in my early teens. Being under 19 years of age and living in the suburbs made it incredibly difficult to find new music. No resources whatsoever. That was when my friend Darren and I stumbled onto CITR. We caught on completely by fluke, searching late night radio out of sheer boredom on Friday nights. That was when we discovered Lloyd's show *Soup Stock from the bones of the Elephant Man*. Lloyd was top notch. Every show I discovered a new artist or sound or scene. I listened every week until its demise some years

later, but by then I had been turned on to other shows on CITR that featured hardcore, acid house, techno, ambient, you name it. Other than late night CBC programming, CITR is pretty much the only place in this sad sack of a city to hear new music.

All your songs are instrumental, yet your song titles are very revealing. Earlier this evening you were talking about a 'secret' plan the US has to invade Canada. Is this a possible song subject for Landscape Body Machine?

The next L.B.M. album [to be released fall 99/winter 00] will in fact be titled *Manifest Destiny*. The title track is, of course, a reference to the historic declaration by the USA that the American borders must expand to encompass North America in its entirety. Some of this was religious rhetoric and some political posturing. Anyhow, there have been plans laid in the past [there is a declassified plan made by the US military in 1935 on the web if you can find it], but recently no overt plans have been made. I believe any plans made public in the past have been abandoned in favour of a much subtler form of takeover, one that has progressed quietly throughout the 20th century. With the amount of control that the United States has over the Canadian economy, our resources, and our culture, one can't help get the feeling that they have all but completely succeeded.

On a related note, I did the soundtrack for Van-

cover filmmaker Patrick Harrison's short *Free-world*. The film is about two Canadian soldiers in post US takeover Canada. Recommended viewing for anyone interested in the topic.

Is there still a strong goth scene in Vancouver? Are your fans gothic? Do you resent being pigeon-holed as a goth?

The 'goth' scene in Vancouver is getting stronger all the time. I mean, like any scene, it's only as strong as the people who work to keep it going. If it wasn't for a handful of DJs [Lady Malignant, Micronian, Pandemonium] it would be in the same sad state it was a couple of years ago. The idea of being perpetually depressed and arrogant has never appealed to me, so in that respect, I do resent being pigeon-holed as a goth. I enjoy the clothes and the music to an extent and I guess that's where I draw the line.

In which ways has 'photo nudity' been a factor in the equation that is Landscape Body Machine?

A couple of months ago, James Meyer [photographer], Charlene Polen [make-up artist], and I set out one very chilly January morning and took the photo that you see here in Queen's park, New Westminster. Don't expect 'photo nudity' to be a regular feature. You know, it was like 2° Celsius out when we took those pictures.

What is your most cherished piece of equipment, and if given an unlimited budget, on what would the money be spent? Come on Craig, let the tech-geek in

yourself ramble on, baby!

My favourite toy right now is the Roland JP8000 that I bought last year. I've always enjoyed a hands-on approach to both writing and performance and this little baby is great for both. Given an unlimited budget, I would completely lose my mind. Uh wow ... I guess a home studio atop a mountain in the Rockies. Lots of classics would be on the shopping list, in particular an Arp 2600 and a theremin.

Ask yourself two questions and answer them.

What is Landscape Body Machine's next move?

L.B.M. is looking for label, distribution, and touring support for the next year. Anyone who can help with any of these aspects may contact me via the information below.

A message for your fellow Canadians?

The sovereignty of our nation is at stake and this country is taking it lying down. What Canada needs is a revolution. As a nation, we need to get off our asses now! The US is taking advantage of us, the Canadian government is screwing us as well and we've got to fight back! Fight the Power, Brothers, and Sisters!

Discography:

Structure: collection of works 1992-1996 [liquid] **Contact:**

Landscape Body Machine c/o Craig Joseph Huxtable, 2051 E. 4th Ave., Vancouver, BC, V5N 1K5, 604.255.1512, <l_b_m@hotmail.com>*



by Jeremy Baker

photos by Jay Douillard



Braid

Braid: Vocals, Guitar
Chris: Guitar
Todd: Bass
Damon: Drums
Dan: Pyrotechnic

DISORDER: You guys were late arriving in Vancouver. Did you guys have any problems?

Chris: Yeah, our van broke down.

Tell me about your van.

Chris: It's fixed. It cost us \$900. It broke down eight miles south of Waterton, South Dakota. We were driving along and it started smoking and we pulled over, popped the hood and there was this big flaming fire — not as flaming as Todd, but still flaming.

Some shows got canceled?

Chris: Yeah, we didn't get to go to Winnipeg or Calgary.

You didn't miss much. This is your second time to Vancouver; can you tell me anything about your last Vancouver experience?

Bobs: It was at Seelynn Hall in Vancouver. It was a lot of fun — a lot of bands and no stage. Everyone just stood on the floor. There was a big field across the way and I remember playing football. It was a lot of fun.

Your show at Seelynn Hall was an all-ages show. Do you prefer the all-ages atmosphere or clubs?

Bobs: Definitely all-ages.

Where was your last show?

Damon: Our last show was in Sioux Falls. It was in a university, an all-ages show. It was good.

You guys have played a lot of shows. What number is this one?

Bobs: Vancouver is 495. San Francisco will be show number 500.

What is the most rockin' city you guys have played in, excluding Vancouver?

Damon: London, England.

Todd: Zagreb, Croatia.

Chris: Chicago.

Bobs: I was going to say with Chicago but gosh ... I don't know, this is a hard one. I'd have to say DC, Washington, DC.

Chris: You know what is a rock, rock town? Gainesville, Florida. Rock until you throw up, that's the kind of rock town Gainesville is. Everyone there is drunk, all the time.

Dan: Austin, Texas is like that.

Reminds me of Saskatoon. You guys missed that on your tour. What can we expect out of Braid in the future?

Bobs: [after some deliberation] There definitely be a single or EP out by the end of the year.

And you're going to Japan and Hawaii?

Chris: Going to Japan is one of those dreams come true that never was really a dream. I never would have imagined ...

Bobs: Playing in Vancouver was somewhat of a dream.

Are you guys spending any time in Vancouver?

Todd: No, fuck Vancouver; I mean, yeah, we're staying.

Chris: Hold on one sec. I've been listening to 101.9, smoke it. I love those things. OK, sure. But this interview is for **DISORDER**. Do you want to talk about your university days?

Bobs: Well, that's where we put the band together in Champagne, Urbana [Illinois] which is a university town.

Chris: I'm going to go back to school in the fall to become a cinematographer.

Any music video ideas?

Chris: Yeah, for the new album we are going to do some.

Dan: Hardcore underground porn.

I shouldn't ask you this but what are your musical influences?

Chris: Celtic, definitely. The Chicago Bears.

Any weird covers that you guys do? Like, say, maybe something from a Disney Film?

Bobs: No.

Has Puff Daddy contacted you guys to redo any of your old songs?

Chris: Lauryn Hill is going to do some back-up on the new album. You know I do some work for her.

Dan: Like polishing her guitar. *

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Mojave 3 has come a long way from their days in the early '90s as the shoegazing band *Slowdive*, darlings of UK's Creation label. Two of Slowdive's original and principal members, Neil Halseood and Rachel Goswell, formed Mojave 3 and re-emerged in 1996 with a new name, new sound and a new label (4AD, home of Cocteau Twins, Pixies, Dead Can Dance, etc., and some great new bands like Gus Gus and Thelievery Corporation). Their debut, *Ask Me Tomorrow*, satiated the demand for new material by diehard Slowdive fans and acquired many new fans along the way with their shift to a more organic and acoustic sound incorporating pop and a subtle country and western influence. Mojave 3's latest offering, *Out Of Tune*, is far from just that. In fact, it maintains the familiar sweet melancholy folk pop that Mojave 3 is all about. On the afternoon of their Saturday show in Vancouver (supporting Gomez at the Starfish Room) the band performed an acoustic set at Chapters Books [?] on Granville Street, to a handful of well-informed aficionados and some bewildered bookstore customers perusing the "Self-Help" and "Occult" sections. After their pleasant but, due to its location and partial indifference from the audience, slightly awkward presentation, I had a chance to continue the familiar Vancouver "yuppie" experience, by sharing a Starbucks cup of coffee with the chain-smoking Neil Halseood.

DISORDER: Out of Tune is Mojave 3's second album — had you planned on doing a follow-up to your debut?

Neil: When we started, no, because the first album is really just a bunch of demos. I mean, when we did them there wasn't really a band as such — it was really only when 4AD wanted to release the record that we had to have a band. But once we got a few gigs, we thought we'd like to do another record.

How did the band get together?

Rachel and me were in Slowdive together. Simon, the guitarist, is basically a friend from school days. He used to be in a band called Chapterhouse. Alan is just someone we know and we needed a keyboard player. We've also got a pedal steel player called Melvin Duffy who's, again, someone we met along the way.

There [are] a lot of people who still buy Slowdive records and are big fans, some of whom (including myself) thought their legacy was not complete. Why the radical change in band name and sound?

We just thought that we'd done as much as we could with that sort of sound, I think. I'm not really into bands that put out records just for the sake of it.

With Pygmalion we all felt that we'd done enough. We were

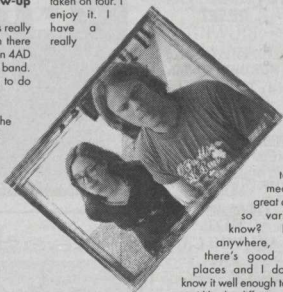
when we first signed to Creation and I think everyone felt that they just wanted to do something different. That's just the way it worked out. I'm sort of glad, really. I'm reasonably happy with what Slowdive did and I'm glad we didn't really put out a record that I wouldn't have wanted to put out.

Sometimes with a change in sound, a band's image can change as well. Slowdive seemed to have had a more gothic style in appearance, but now you have long hair and a more casual sense of dress — is that at all influenced by the new direction in your sound?

I've had long hair for quite a while, actually — probably for about four years. It kind of varies in length. I don't really think about it. I guess I'm like anyone. I live in Cornwall [England] — there's a lot of surfers there, so everyone sort of looks the same. It's not really a fashion thing. I think it's just whatever you're comfortable with.

Corwall's a big, big surfing place. That's where all the pictures for the album were taken. I thought most of those photos were taken in the States, they look like road trip pictures. Do you like the States?

There [are] a couple of hotels that were from the States — hotel shots. Some of them were taken on tour. I enjoy it. I have a really



good time on tour.

I mean, it's a great country, it's so varied, you know? It's like anywhere, I guess there's good and bad places and I don't really know it well enough to comment on it. I like the differences between America and Europe, the fact that there is so much more space. It's kind of weird because in Europe, you obviously have a lot of different cultures in quite a small space. In America, you've got this big culture in a big space. So there [are] all these similarities but also little differences between things.

Mojave 3's sound seems to have an American influence.

There's a lot of different influences. There's more the American kind of stuff like Gram Parsons, Byrds, Tim Hardin, Bob Dylan, Townes Van Zandt. There's English stuff as well. Al Stewart, Nick Drake, Donovan, Ben Jonson — he wrote a lot of really good songs, like "Needle of Death." He's great. He's still going, he does gigs in England. I go and see him quite a lot. I guess most music comes from America anyway, like rock 'n' roll or whatever.

I noticed your vocals tend to be slightly Bob Dylan-esque — is that conscious?

No, not really. I consciously try not to sometimes [because] I'm not trying to be a Bob Dylan soundalike.

Judging by the album cover for Out of Tune and various photos, you seem to be an avid fan of surfing.

I surf a lot. It's kind of what I do when I'm not doing music. All over — Morocco, Portugal, Spain, France, California. All the surfing photos are from Cornwall. We recorded the album down there so we were trying to get an idea of location. We did about a week and a half in Glasgow doing brass parts, a few overdubs.

Did you hang out with Edwyn Collins in Glasgow? Everyone seems to work with him sooner or later. He lives in London.



actually. He's got a studio in Hampstead.

When I did stuff with Bernard Butler I met Edwyn. He's a very nice bloke.

What's the Bernard Butler connection?

Bernard used to be in a band called Slowdive, his very first band.

The first time I ever met Bernard he said, "You nicked my band name." I was like, "What do you mean? We're not called Suede" [laughs].

There's a song by Siouxsie and the Banshees called 'Slowdive.' Is there a correlation?

I think there was a connection. Originally, we were going to be called Slowburn and Rachel was a big Siouxsie fan and she said, "You should call it Slowdive." I was like, "Whatever."

Were you a Goth at the time?

Me, no, I was never a Goth. Rachel was. She liked all that stuff but I was never into it, to be honest. I don't consciously feel part of anything. I don't give a shit. You've just got to make honest music. That's all I'm trying to do — that's what I'm passionate about — and believing what you do for the right reasons. I don't know where all the labeling comes from. I guess it's relevant if you're writing about music, but it's not really relevant to me.

It's a well-known fact that you and Rachel were in a relationship at one point. Does this ever cause any tension still being in a band together?

We were in a relationship for two years. I was 17 when we started going out, 19 when we broke up, and I'm 28 now so it really doesn't matter. Rachel is married now, to a bloke from Toronto, actually. He's in a band called Cuba and he played piano on the first Mojave 3 record. We didn't split up because of the band, we just didn't want to go out with each other any more. I guess the first year after we split up, it was a little difficult but we got over it. It's just one of those things. I always stay in touch with people I've gone out with anyway. I'm not the sort of person who doesn't do that.

What do you think of 4AD as a label?

I think it's changing now. It's branching out into dance music and different sorts of things. They're not really the same label they were in the '80s, which I think is a good thing. I mean, it's taken them a long time to get to that point. I think they're really good to rebuild what they are about and what's happening with '90s music.

Are you happy writing in the style you do now, or do you foresee another radical direction in your music again?

We never make any big plans. Whatever happens when we go in to record the next record will happen. So I guess it will be different, but I don't know if it will be a drastic change or not. There is always a lot of pressure to make them sound exactly the same. That's the way record companies like to sell records: if you put out five records that are all exactly the same, you retain your fanbase through it all. I'm not sure how valid that is. *

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DISCORDER: You are an accomplished author and musician. Were these vocations you heralded at an early age, or did you somehow just fall into them? Do you see your writing in both respects as extensions of each other?

I started writing songs when I was 14 or 15, and novels when I was 20. But I felt very compelled to begin writing each thing when I didn't just fall into them. When I started

Much of the music you're involved with deals with the exploits of school kids. Is grade school in Great Britain a romanticized notion? The Canadian experience of school is extremely dull — technology focused — [in that] no children are encouraged to follow romantic or lofty pursuits. Were you?

What do you think of the image of Glasgow and Edinburgh as fostered through their website film industries? Your budding talents related with these

Do you all live in the Shallow Pools? I live in rooms with high ceilings, yes. Most of the apartments in Glasgow are housed in old tenement buildings and they have very high ceilings. I love them. I grew up in a place called Ballach in the little wooden council house where the ceilings are very low. It gives you a great feeling of liberation when the ceilings are so far away. I don't know many filmmakers, though. Just Duncan, who is on the website, and Karn, who is moving more into films now.

Your version [Looper] of 'Spaceboy Dream' captures a more bouncy feel than the B&S rendition, the horns are more like Brew.' How did the two versions compare?

Chris had the little keyboard in and recorded the band to jam around it and the sampler in the jam. Then I put it into the little good bits out and made a structure from it. Then, when we were doing a live looper show, I thought it would be a good song to do, so I made my own looper version of it, and I liked how it came out. So I put it on the B-side. The other members of [the band] and I live) and

There are four of us now, mostly for the live shows. Karn does the visuals. She has five or six TVs on stage, along with a big video screen, and the TVs and screen all show the same film at the same time, film she has made for each separate song. Ronnie is a photographer and projects still slides he has made for each song and he plays guitar. Scott plays piano and does the sampling, and I sing.

Do you write your soliloquies during, or after you play music?

lot of sonic variety, with some Velvets-like moments, while also offering more club-pop stuff like 'The Ballad of Ray Suzuki'. Are the Velvets an influence? How about some other musical touchstones?

Atlantic. Can you tell how it came about?

boards of Canada are a highly

British punk rock seemed obsessed with conquering America. Is there a sense of that with the UK's young bands? If so, they can have their way with it.

Do you plan to be in LA soon? All the way from LA to New York. Cheers, Looper. Signed sincerely, L. Ilych.

You can find Looper's website at www.subpop.com/bands/looper and look out for Looper coming to Vancouver on Sunday, July 11th with Olympians, iqu.



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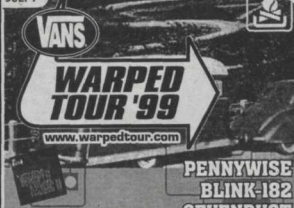
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Mercury Rev have been through a few changes recently. They make a lot less noise than they used to, albeit with more members. Once, they had the plugs pulled on them during Lollapalooza for being too loud — now they're calling them the new Beach Boys! By losing flute player Suzanne Thorpe and hooking up with Oasis' manager, the Rev have gone mainstream and their new album, *Deserter's Songs*, is a much tamer beast than their previous efforts. Rumours of rampant sobriety in the band, and even more worryingly, a glow of health coming from most of the band members, may cause concern amongst old-school indie fans. After their Bellingham show, keyboardist Adam was given the opportunity to convince us that the band formerly known as crazy isn't quite ready for retirement yet.

He kicks off by scotching the rumours that the Rev no longer enjoy a tipple: "Well, some of the fellows tried abstinence last time we were overseas," he says, referring to the trendy European rocket fuel, banned in North America. "I had enough to drink that night so I skipped out on it. They all complained that it didn't settle well with them. We didn't have much of it. If we could go back in time and Toulouse-Lautrec was there and we'd all been nodding out on a big wooden table, I would have drunk it, but on the tour bus it just kinda loses its appeal. So skip the abstinence."

Hmm ... it seems they are not exactly the 24 hour traveling rock 'n' roll party that they were once revered as. How does he feel about their alcohol-soaked performances of the past, in comparison with tonight's all-ages show? "Yeah, we like this. I gotta say that there is definitely a time for experimenting with drinking and stuff, and there is a time for being moderate and I'm sorta getting into that time — everybody go at their own pace, everybody be themselves, you know."

What about the current healthy aspect of the once pasty-faced rockers? Do they watch what they eat nowadays? "Yeah, sure. Less to do with losing weight and more to do with paying attention to what I'm consuming. Just trying to figure out what makes you feel good and what makes you feel crappy. I guess that's sort of a diet. It's not like I always stick to it, especially when we're on tour."

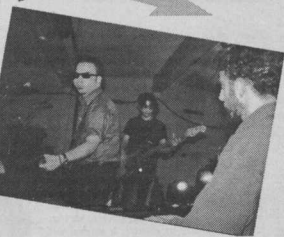
At that last remark he looks ruefully down at the pizza crust he has been picking at for the last five minutes. "You know, in France you get really good

shit. They cook for you. You go to the clubs and it's a point of pride — each club tries to out-do the other clubs. Nothing fancy, but of a very high quality — usually a good fish with some kind of side dish and a nice soup, and of course, the wine is spectacular. All day long they feed you stuff like grape leaves, chips and French bread. I like to cook, although I don't get to cook on the road. I like to make things with beans — rice, beans, corn, and variations on chili. That's what I specialize in."

It seems the lads from Mercury Rev have revised their agenda. While less likely to kick out the jams on stage, they have no objection to spreading them over a loaf of bread in the dressing room. And that's not all — they are now family men. Adam reveals that they took time off from the tour to spend time at home: "Thank God we got to spend Easter with our families," he says, before revealing that they are still open to a spot of substance abuse. "I had my share of Easter candy, that's for sure. Although I haven't had a Cadbury's creme egg yet this year but I've been known to indulge."

Exactly 47 audience members at the Bellingham concert were gracefully conveyed from 4th and Burrard [in Vancouver] aboard the Zulu Records tour bus. This was the first time in 12 years that Zulu owner Grant McDonough had organized anything similar — the last was a trip to Seattle to see Pill. Adam [whose band was recently described by Sebadoh's Lou Barlow as being "Awful ... they're almost Canadian!"] earned bonus points by spending time chatting with the Vancouverites and signing records. He even boarded the bus to say hello to everyone. Although he later described the bus as "Great! It looks really '60s," it was unclear if he was referring to the vehicle or the passengers.

Okay, maybe they're not the hedonistic drink 'n' drugs machine that they once were, but Mercury Rev still have a lot going for them. *Deserter's Songs* is the best thing they've done in years and if you listen closely, you can still hear a distant chaos that evokes their earlier sound. Besides, few bands are as willing to share recipes and cooking tips: "Here's what you do," says Adam, revealing his chili-making technique. "You put the tomatoes in at the very last minute so they just get slightly cooked and they don't get stewed. That's my secret. Hey ... 'Last Minute Tomato' — that could be a Mercury Rev song title!"



interview
and photos:
**Quentin
Wright**

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FUTURISTIC
FLAVOUR

FRIDAY JUNE 4th 1999

@ WETT BAR
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8 P. M. START

Sam

by Brady Cranfield photos by Richard Solgar

Sea and Cake front guy Sam Prekop struck me as a laid-back fella. You know, nice and Mid-Western. In a way, he was even more approachable than I was anticipating. Not that I was expecting him to be aloof, or anything, just more vague, maybe less articulate, more like his singing: hushed, impressionistic, personal. To my delight, he was very forthcoming, but, as always, a printed text cannot well capture any of the charm of his accent and delivery. Certainly, for me at least, delivery is part of what makes his music so successful. Course, I unabashedly love his music. This interview took place at the Breakroom in Seattle, Washington. Sam Prekop's new project — featuring such great players as Archer Frewitt, Josh Abrams, plus Chicago Underground Duo's Chad Taylor and Rob Mazurek — was supported by fine solo sets from Dave Pajo as Aerial M and Archer Frewitt. Sadly, this event never made it to *Vogue*, as everyone knows, but the ride down proved inconsequential. The show really was amazing, totally worth it. Prekop's album was re-enacted with vigor and skill, brought to dynamic life and even expanded upon. They also played some *Sea and Cake* tunes for an encore. I mean, the rhythm section gets a workout; the journey. On our way home, my friends and I were tired but satisfied, if a little sorry for those who missed this wonderful time. Well, at least there's this interview.



DISORDER: Why a solo album? Is *Sea and Cake* in jeopardy?

Sam Prekop: No, it's just on a break. John McEntire was busy with Tortoise for a little while and he's also building a new studio. The solo thing has gone a little further than I thought it might. I wasn't sure if I was going to tour. It went a bit better than I planned. Anyway, I saw that there was going to be some time and I felt that I was ready to do something else.

Did you approach this album any differently than you would with *Sea and Cake*?

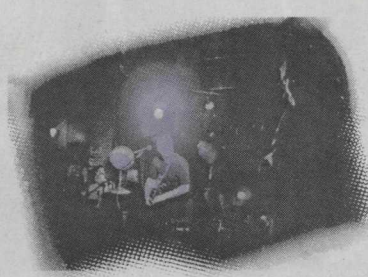
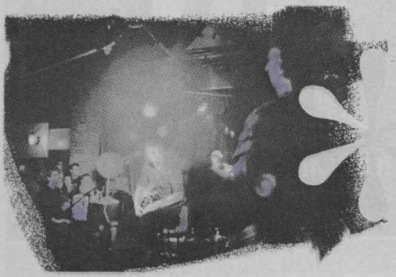
Not really. I mean, I knew it was going to be different, but the way I thought about it was pretty much the same. In the beginning, when I'm just developing the songs, they could have been *Sea and Cake* songs. I think so. In terms of how I started this very rough architecture, I didn't change my outlook. I don't think I would have the skills to write like different people and stuff like that. I can only do my own thing. That's fine.

You knew in advance that you were going to make this a solo project?

Well, I think so. I started at home. I have a little home studio: it's computer-based, whatever. I started thinking that it would be that stuff, but I was starting to burn out on that. I was still learning how to do it. I had been messing with it for quite a while. I was spending too much time and not getting stuff done. So I decided to come up with a bunch of guitar-based songs. I hadn't really been playing as much as usual, so it was nice to get back to it, and it sort of made sense to use the computer diversion to get me re-interested in writing for the guitar again.

When you're writing songs, do you finish them yourself, or do you take the basic parts to the studio to be finished with other players?

A lot of them on this record were like that, yeah. Probably seven out of ten. My part of it was done, pretty much, but once I started playing with the group they changed it a little bit. They put a slightly different direction to it.





Is Sea and Cake closer to your singular songwriting?

No. They're pretty similar processes, really, except that in Sea and Cake, everyone has to stay until the end and finish. Whereas these guys, they just do their stuff. I mean, they were prepared, but once we did the basic tracks they were basically gone. Then I worked with Jim O'Rourke on the overdubs, the singing and the mixing, and all that stuff. So with Sea and Cake, everyone has to stay until the end.

Did Jim O'Rourke have a lot of input in helping to determine or achieve the character that this album has?

I think so, yeah.

Is he a really active producer?

In a way, it depends on what you term 'producer.' I mean, I wanted to get him to play stuff. He didn't play a lot on it, though, [just] certain critical things and the string arrangements, and stuff. So he was like a collaborator as much as anyone else.

He's quite a busy producer these days. Was it hard to get his time?

It wasn't too hard. We'd sort of talked about it before a little bit. Before that, he did a Sea and Cake remix. He'd said he was into the stuff and all excited. He's boundlessly optimistic and enthusiastic, you know, about stuff, so he was really into it. I mean, he was probably the first person I asked and then, it sort of fell in line after that. I decided that I wanted to do it with Jim. If he couldn't or didn't want to do it, it probably would be a lot different. I don't know what it would be like.

Was this part of an effort to make this project different from Sea and Cake once it got going?

Not really.

This album seems even more refined than The Fawn, to me. I think that the key things I associate with Sea and Cake are even more distilled here, almost worked better. Is this progression an intuitive thing?

Yeah. Basically, I just sort of treat the whole thing as

a body of work, so it's part of the same lineage. I just work on getting better at it. I know there is room to improve, so I'm excited about doing another record.

Are you going to do another solo record?

I hope so, yeah. I think it would be a shame not to. During this tour the playing has been really great. I think it would be a shame not to realize the potential.

A couple of your bandmates are from the jazz scene in Chicago. Has this changed your show at all? Is there more of an improvised element now?

Yeah, there're some extensions. Mainly because we still don't know how to end. But that's okay. We're making that a plus [laughter].

There is a lot of sharing of musicians in Chicago, of people playing with other groups, but you don't seem to do that as much.

No, I think it's because I don't have translatable skills to other projects [laughter]. I've sang on the latest Spinanes record and the Stephen Prina record. That's really the only stuff.

How did the Spinanes thing come about?

I'm not really sure. I'm really good friends with Rebecca now [and] part of the record she did with John. I don't know. She just asked and I said I'd try.

Moving back to your approach to songwriting: do you have any formal history with jazz music, or is this something that you're just feeling through?

I have no training. I mean, I don't know the names of chords. I know the names of strings [laughter]. But there's a lot of jazz character to your recordings. Is jazz a kind of music you listen to a lot?

Not really so much now. I used to a lot more. I didn't set out to make this a jazz record, or something. I went in that direction once I figured out who was going to be playing on it. I didn't want to say, 'Don't do what you do.' I didn't have this big plan before, or anything, that it's got to be

more jazz-like. In fact, I was worried about that. I didn't want to do a fake jazz record. That would be the worst thing that could happen. So I'm very self-conscious about it.

Reviews of your music often bring up jazz. It seems to me that the jazz thing is there, but it's running along more in parallel. It seems more like a sincere approach to music making that just comes out the same, rather than from intentionally 'taking on jazz.'

I would never ... I can understand why it's said all the time, but it's really not my process, you know. It's mainly because I'm clearly not playing rock guitar. But it depends on what you term that. So, it's far more complex. It's something that people use when writing about my music. I mean, I have a hard time saying what I do exactly. You don't like talking about it?

[Laughs] I mind if I was better at it. If I could say something other than 'It's kind of jazzy.' I'm in the same boat [as reviewers].

In terms of reviews, are you happy to find the cumbersome, basically irrelevant term 'post-rock' becoming less common?

I guess it never really bothered me too much. I mean, if you take the term literally, it's so wide open. Yeah, all right, that's fine. Something other than rock, although that's not really entirely true either. I mean, it's helped to focus attention on our stuff, which is fine with me. I'm all for it. Say whatever you want.

Turning away from music, tell me a little about your painting. Is this more than a hobby? Do you show in galleries?

I have a show up right now, which is my first solo show. I tend to do it less because of music. I plan on having more shows.

What do you work in?

Oil. They're small oil paintings.

And you do record covers. You did the one for your solo record, but you've done others as well?

I'm really into designing layout and all that kind of stuff. Mostly for Sea and Cake. Most is

collaborative, to an extent. Archer Prewitt and I are really into it, and Eric Claridge, the bass player. The cover of *The Biz* is his drawing.

You have designed some stuff for Tortoise as well?

Well, they just based their first record's cover on a painting I did. I should have designed it, though, because it didn't come out to my specifications. Especially the reuse.

Did you do art college?

Yeah, two years in Chicago and two years in Kansas City.

One last question: why don't you have lyrics pages in your records? Are lyrics secondary to you?

I could do a lyrics page. I always have to do it for the Japanese versions. I figure here people could just figure out what I'm saying, I guess.

That's exactly the problem.

It's gotten much more clear over the years.

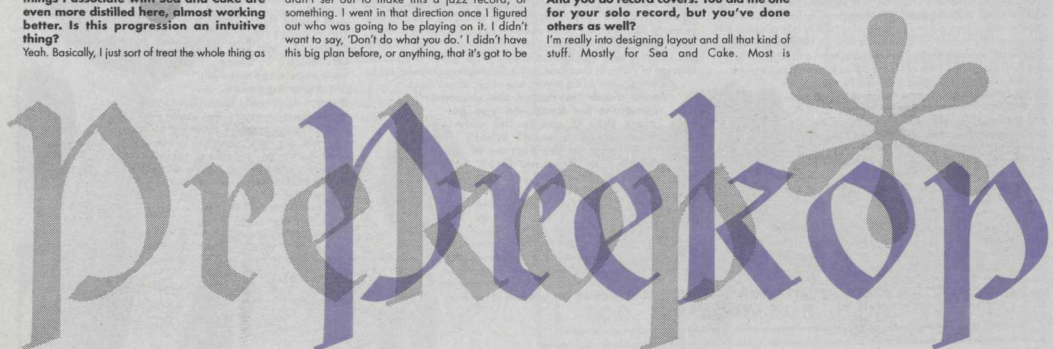
It's clearer, but you're singing much softer.

Not that I'm asking you to change [laughter].

I guess I could do a lyric sheet. There's no strong reason I haven't, but somehow I haven't. I guess maybe it just seems a little weird to me. It sort of feels like you're setting it up as poetry or something — like it needs to be seen. I do work on the lyrics. I don't disregard them.

I bring it up only because, as we were driving down here today, my friend had a mix tape playing that had some Sea and Cake songs on it, and he was singing along. Some words I could understand and others I couldn't, but he was singing along throughout the whole song. Who knows what he's singing. It's kind of funny.

Maybe I should do lyrics upon request.*



Euphonia

by julie colero

One of the highlights of my musical journey to New York last fall was my chance to see Ryan Rapsys in action. Rapsys, current drummer/artist responsible for the magic that is Euphonia, has a resume a mile long (Heroic Doses, Joan of Arc, Sweater Weather), and it's no surprise why — this guy's got the mad skills. Hokey for a new crafty drums-plus album, The Calendar of Unlucky Days, which enlists the help of fellow Heroic Doses Nick Macri, and provides me with the chance to talk (albeit, electronically), with my sticks 'n' skins idol extraordinaire.

(By the way, the answers to this e-mail interview were completed by both Ryan and Nick together in Nick's very small bedroom.)

DISORDER: What is the current Euphonia roster and instruments played?

Current Euphonia roster is Ryan Rapsys and Nick Macri. In the studio, the sky is the limit as far as instruments played. A partial list of instruments played for The Calendar of Unlucky Days: drum kit, bass guitar, organs, electric guitar, samplers, drum machines, sequencers, saxophone, glockenspiel, melodica, steel drum, timpani, assorted percussion, electronic drums, etc. However, the Euphonia live setting is stripped down to just bass guitar, effects, tapes (provided by Nick), drum kit, drum machine/sequencer, and synthesizer (brought to you by Ryan, sometimes all at the same time!).

Ryan, where did your involvement with Joan of Arc begin and end?

Ryan: Tim from JOA and I have been friends for years, so it seemed natural that we would collaborate on each other's music. Tim played guitar on the first Euphonia record and, in return, I played on A Portable Model Of. Tim came on tour with Euphonia to help out on guitar and, in turn, I played drums on a few tracks from Live in Chicago:1999. I imagine the collaboration between Tim [JOA] and I will be an ongoing one.

Does your connection with Joan of Arc have anything to do with your label switch? Your previous two releases have been with Hefy, a label seemingly more suited to your musical style (labelmates Slicker, John McEntire), as opposed to Jade Tree, a label more well known for emo and hardcore music [Joan of Arc, Promise Ring, Jets to Brazil]?

Ryan: Yes, somewhat. Tim Kinsella introduced us to Tim and Darren of Jade Tree and they expressed interest in releasing Euphonia material. I think Jade Tree was interested in branching out musically [i.e., moving away from the 'emo' tag], while I was interested in exploring other possibilities and channels for my music. Emo and hardcore are styles of music that I definitely grew up playing and listening to. So it seemed like a good match.

Tell me the story of Heroic Doses. How did the connection with Bill Dolan of Sive Style happen?

Ryan: After Sive Style disbanded, I was playing with Jeremy Jacobson (The Lonesome Organist). Billy had seen me play with him and asked me to start a band. We were jamming for awhile with a rotating cast of bass players before asking Nick to join permanently. We released a record on Sub Pop in June of 1998 and toured to support the record with the likes of Hum, Sverdrup, and Sunny Day Real Estate. The state of Heroic Doses is somewhat up in the air right now as we are quite busy with Euphonia, while Billy is currently working on a new Sive Style record. We'll see.

Bill Dolan is credited with helping on the Euphonia EP, Breaking Parole. Did the guitar-driven H.D. style take a back-seat to the drums and sampling on those tracks?

The strengths of Euphonia are more rhythm based, so the songs that Billy played on were already written and arranged. His parts were more of an 'icing on the cake,' if you will.

When playing live, how much of the recorded sound gets lost? Does the addition of more musicians aid in capturing the original sounds?

The live setting and the studio approach are two different animals to be approached in two different ways. So it is rare that we ever try to 'sound like the record' and most every

up being different from the last. We have thought about adding other musicians to the line-up in order to play some of the recorded material true to form, but, for the time being, we are really enjoying just being a duo. It is fun for us to re-interpret and re-approach our songs for the live thing, and hopefully it is fun for the audience to watch two guys wrestling with a bunch of machines while making a whole lotta racket.

What kind of equipment do you use, live and in the studio?

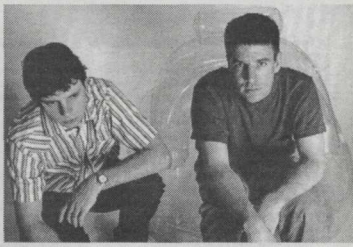
In the studio, we use whatever is around us at the time. Kind of a 'do the best with what you got' approach. The home studio set up consists of a Teac four-track reel-to-reel and a small Mackie [1202 VIZ] mixing board, but we have also done recording in beautiful, swanky 24-track analog studios. It really varies from session to session and depends on the recording situation. Whatever is in the room at the time might get banged on or dropped in order to get a new and interesting noise. For example, when we were recording with Rick Valentin at his Studio Tedium, we ended up using the chimes hanging on his front door as percussion on the track 'Needle and Crute.' There really is no right or wrong and no limit to what equipment we use in the studio because it usually ends up being a spur of the moment thing. Just so long as it is interesting to us. We have used everything from expensive samplers (Ensoniq ESQ-1 and the Yamaha SU-10) to, quite literally, banging on pots and pans. Sometimes the pots and pans just sound better, you know? Live, we pretty much stick to our current configuration [for now, as it is ever changing] which consists of, for Ryan, Gretsch four-piece drum kit, Roland DR-S drum machine/sequencer, and a crusty, old Yamaha noisy-as-heck keyboard. We run the drum machine and keyboard through an old Peavey PA head [which serves as an amp and a mixer] which is, in turn, run through a Dietz 1 x 15" bass cabinet for that thumpin' low end. We are going for that 'kicker box in the trunk of an Oldsmobile' kind of sound. [And for Nick], Fender Jazz bass, Ampeg SVT amp, Mesa Boogie 1 x 15" speaker cabinet, a bunch of effects pedals (depending on who is in town and who will let me borrow their stuff), and some homemade tape loop stuff run through a Sony hand-held tape recorder.

How multi-faceted are you? How many instruments do you play? There is a recent trend with drummers picking up samples and other electronic tricks to make themselves self-sufficient.

Ryan: The idea behind learning to play other instruments [than drums] was almost out of necessity. I was struggling trying to find people to play with, but at the same time I knew I had all of these ideas inside. So, short of pulling all of my hair out, I decided to try and learn, at least to a limited capacity, the guitar and piano. Learning this actually broadened my understanding of drums, made me more aware of the importance of accompaniment.

Some dumb 'myths of the drummer' questions for Ryan: do you get more fans if you're the only member of a band? What's your take on the horrors of making a 'drummer-face'?

Ryan: Wait a minute, I thought nobody noticed the bass player! But it's the drummer? Fuck this! I quit then! As far as drummer faces are concerned, I just let whatever feelings or emotions running through me at the time come through. If that means I have to make a really creepy face to get my idea across, then so be it. People have made fun of these expressions, but I was told not to take them seriously and to move on.



Also, not so drum related, what is that tattoo on the inside of your forearm?

Ryan: Actually, it is drum related, but I've never told anyone what it means.

What does the future hold for Euphonia and related projects?

Ryan: Well, we hope to continue putting out as many records before the apocalypse as possible. And, what with US relations with China deteriorating, it just may be sooner than we think. I don't want to talk about that, though. The sounds we've yet to capture are the sounds of our own voices singing on record. So, there is a great possibility there will be some vocals on the next record. What? Well, I don't want to give anything away, but we've worked together before. And I intend to take the lead on a few numbers.

And finally, HOW DID YOU GET TO BE SUCH A WICKED DRUMMER? Share your secrets, the tricks of the drumming trade ...

Ryan: I don't really know how to tackle this one except that looking back on it, I've spent the better half of my life in my bedroom with headphones on absorbing music, practicing, even though it never really felt like practice. I learned that there isn't a right or wrong way, there's just 'your way and people either accept it or they don't.' I don't really have any secrets — none that I've allowed to share, anyway.*

Grumpy Old Dog



BY BLAINE K

Quick. What's one thing that Bob Dylan and Alanis Morissette have in common? It certainly isn't songwriting talent, or vocal ability for that matter. And while Alanis may want to be an American, she isn't yet. She still comes home to Canada every once in a while.

It is, however, a Canadian company that links these two. The link between Dylan and Morissette is mbxnx, the clever and oh-so-hip bank that isn't the Bank of Montreal, but kind of. Mbxxnx is branchless. [They are "a whole new way of banking."] It's new because customers bank at machines, by phone, or over the Internet. No tellers and no service charges; just a flat fee of \$13 a month no matter how much they make with your money.

When mbxnx launched, it was to the tune of Bob Dylan's "The Times They Are A-Changin'." Much to the chagrin of the aging hippies, Dylan's lyric was sung in tune [something he never needed to do] to the image of children running through open fields in what must have been the heartland of the Cana-

dian prairies. The company dealt with a great deal of negative publicity but held their line. They must have known how quickly we'd all forget, because, despite their use of a classic Dylan tune in an ad campaign, the mbxnx folks have enough customers and enough money to keep themselves rolling.

Enough money that they took it upon themselves to sponsor Alanis' Canadian tour. You may not have noticed the print advertisements promoting her shows, but if you had looked carefully into the top left-hand corner, peeking out from behind that big Alanis head was a nice, subtle mbxnx logo.

Business as usual. Corporate sponsorship is nothing new. These days, multi-national corporations are sponsoring everything, including sports stadiums, university campuses, and public libraries. There must be some kind of tax credit I don't know about.

But sponsoring a tour? Back in 1997, Toyota sent Phil Collins on tour. At the time Atlantic Records insisted that the tour was

so expensive they couldn't afford to pay for it alone [no surprise — they were pushing Phil Collins]. But what's wrong with Maverick Records that they can't afford to send one of their hottest selling acts on tour? It isn't enough that we have these massive labels making decisions about what we can and can't hear, now we have a bank making a decision about who we can and can't see.

Says Alanis on the mbxnx website: "It seemed like a natural relationship that we work together." What's so natural about a musician, a record label, and a bank getting into bed together?

So mbxnx wants to produce concert tours. Doesn't that make them just like du Maurier? In fact, I'm more impressed with the integrity of the cigarette company, which sponsors jazz festivals and cultural events that actually benefit local musicians and communities, and not just a group of executives smiling in their New York offices, pleased with themselves and how they were able to get a tour — and resulting album sales — for nothing. *

Kinetoscope



FILMS • VISUAL MEDIA BY A. NALPAS

THE CELEBRATION

dir. Thomas Vinterberg

Would anyone have taken Zavattini's manifesto seriously if the Italian Neorealist school hadn't produced a number of memorable films and influenced numerous other great films? Likewise, would anyone take the Dogme 95 manifesto seriously, would anyone even bother reading it, if Thomas Vinterberg's *The Celebration* (the first official Dogme 95 film) wasn't so thoroughly impressive, and if the acclaimed Lars Von Trier wasn't one of its creators? Though much has been made of it, there's nothing about the Dogme 95 manifesto that guarantees that a film produced according to its tenets will be even remotely interesting. Similar to some of the texts that served as the foundation for Italian Neorealism, the Dogme 95 manifesto is largely concerned with issues of "truth," "purity," and stripping away the trappings of the modern cinema. The marriage of this kind of approach to filmmaking with a narrative like that of *The Celebration*, where a family's veil of lies is finally laid bare and destroyed, makes for a particularly powerful combination — the directorial approach employed and the film's narrative drive share much

in common.

Vinterberg's use of handheld video camera work avoids seeming gimmicky because it "makes sense," given the film's family reunion setting, given the fact that such a reunion would be documented with video equipment. But in this case, the probing quality of the jerky, kinetic camerawork and the oftentimes rapid-fire editing mirror the protagonist's probe into his family's dark past, and the manner in which the narrative has been shot and constructed complements the tension and mania of the reunion perfectly.

INSTRUMENT

dir. Jim Cohen/Fugazi

This one's been a long time in the making. I first heard about this project in 1997 when Jim Cohen was in town to promote his brilliant entries in that year's film festival, *Lost Book Found* and *Buried in Light*. At the time, Cohen indicated that completion of "the Fugazi film" was imminent. I latched the film anxiously. Finally, the result — *Instrument* — has been released on video and is being screened internationally on a very limited basis. Like other Cohen projects, the film has a collage feel to it, due in large part to

his varied-format source material (super 8, 16mm and video footage, colour and black and white). Not surprisingly, given the band's talents as a live outfit, the film features some phenomenal concert footage — most memorably for me, an early glimpse in a Philadelphia gymnasium which climaxes when Guy suspends himself upside down from a basketball hoop during a scorching version of "Burnin'" and a stunning version of "Shut the Door" from a 1997 Olympic gig. It also features a couple of hilarious television clips — one from a ludicrous *MuchMusic* interview, the other from an unbelievably awkward public access cable interview with a suburban Maryland high school student. And much of the film shows off Cohen's considerable talents as a cinematographer and an editor.

However, I couldn't help feeling a little disappointed by the final product because the film suffers from inconsistency, as well as from a certain conventionality, a certain stiffness. I got the feeling that the collaborative approach that was used to sort through Cohen's footage and edit this material down into something cohesive had ended up being detrimental to the project. *

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bryce

TOP \$ PAID FOR PUNK VINYL

Printed Matters



BY KIRSTEN WEISENBURGER

KEVIN BAKER
Dreamland
(HarperCollins, 1999, 519 pages)

I wish there was such a carnival as fiction offers, not the FM rock junkie rides of mall parking lots, but real honest-to-goodness freaky carnivals featuring fire-eating pirates and accordion-playing fat ladies.

And I wish **Kevin Baker's** *Dreamland* (HarperCollins) wasn't billing itself as historical fiction. Well-researched fiction, maybe, but I wish it wasn't trying to sell itself as one of those epics that spoon-feed us history, candy-coated by characters who are supposed to make us know what it was really like at one given time or another. Not that I wish *Dreamland* were less credible, but I would rather appreciate Baker's writing as fiction than convince myself that I am having a history lesson. Any novel featuring **Carl Jung** and **Sigmund Freud** as living, breathing characters, to me, has to contain an element of comedy, irony, and

fantasy. But then again, I prefer to see *Dreamland* as a carnivalesque yarn, a sideshow, featuring a hard-boiled cast of comic book types rife with heart-rending clichés.

Really, I'm just in it for the circus.

Dreamland is the tale told by Trick the canny dwarf to his assorted troupe of freaks, a tale that sends us out into the fray of the city of dreams and onto the streets of the Bowery and Manhattan's Lower East Side. Multiple plots ensue; we follow criminals, factory workers, politicians and gamblers, all separate stories that become increasingly intertwined as events accelerate and drift back towards Coney Island.

But to view *Dreamland* as just another Coney Island freak show would be to sell the novel very short. Baker has painstakingly researched the teeming metropolis that was New York, circa 1910. Although he toys a bit with chronology, the novel attempts to be factually accurate in an at-

tempt to portray a slice of New York City at a given time.

In his acknowledgments, Baker observes that, "in writing about the American past... the facts often sound so novelistic that I was often at pains to make the reality sound even vaguely plausible." Indeed, I found it difficult to disconnect imaginatively from *Dreamland's* fantastic midway and believe that the novel was based on what Baker refers to as truth. And that is not a criticism. I wanted to be there, in the corrupt and turbulent streets and in the sweltering multilingual tenements in midsummer; to suspend my disbelief only to believe again in the New York of Baker's informed dream, somewhere between **Michael Ondaatje's** *In the Skin of a Lion* and **Katherine Dunn's** *Geek Love*.

Baker does try to invoke our conscience. *Dreamland* is, after all, a novel of the '90s for all its hard-boiled poise. His central plot and love story revolve around Eve, a young sewing machine operator on the Lower East Side,

who rebels against her orthodox Jewish parents, becomes involved in the labour movement, and falls in love. Although Eve's character feminizes *Dreamland* and gives the novel a central conflict, Baker's portrayal of textile industry sweatshops comes across as didactic and tiresome, a little bit too much **Dickens** set against the novel's whimsical underworld carnival. Of course, the contrast is deliberate, and the factory workers' struggle does inject *Dreamland* with humanity, but at times it also weighs the novel down.

But then again, what is a yarn about struggle and poverty and crime, told by a circus dwarf, if it doesn't have a little melodrama, a little cheese? Trick is not a jaded post-modern dwarf. He is also taken in by the dream. He falls in love and attempts his tiny utopia.

Trick's dream of the New World plays itself out and we gather at his feet.

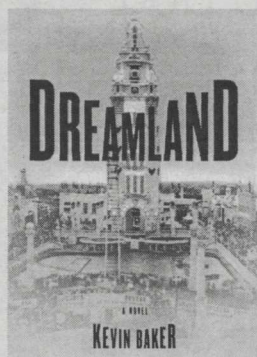
When events do turn back to the midway, we understand the novel's most delightful attribute: the sweet parallels and juxtapositions of the city versus its micro-

cosmic carnival next door. The death of a wrongly convicted killer is mirrored in the execution of a misunderstood, and ironically heroic, circus elephant.

starts his own city of tiny people, who share the aspirations of the very factory workers and newspaper boys who come to watch his little city under the big top.

And the dwarf city's fire department is equally as unprepared for infernos such as the one which engulfs Manhattan's Triangle Factory, where ladders don't reach high enough and textile workers plummet through waiting fire nets to their deaths.

And Freud? Why, he troopes through *Dreamland*, hemming and hawing his own preoccupied impressions of New York, is perhaps Baker's own little joke. With protégé Carl Jung at his side, the father of psychoanalysis is mostly occupied with his own disturbing dream sequences instead of the American dream unfolding around him. In response to the new city, Freud has indignation: Freud at Coney Island, Freud at the movies, Freud in Harlem. On Coney Island, no less, Freud declares America a mistake, and we are snickering behind his back. Meanwhile, Jung frolics like a child. ■



Crowds gather to watch an inevitably doomed one-armed lion tamer, while readers follow the marked gangster Kid Twist as he stays with his lover rather than leaving town to save his hide.

Meanwhile, Trick the Dwarf

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7 inch



BY THE INVISIBLE CLAIRE

I've written 27 editions of this column over almost three years, under two different names. With an average length of approximately seven records per month, that makes 189 records! Unbelievable. My educated guess is that the average 7" is about eight minutes long. That given, one could offer the very conservative estimate that 25.2 hours of my life have been spent researching small round creations for DISORDER. It's time for the fabulous Julie and whatever other egos she chooses to develop to take over. Bye bye.

Lil Red Wagon is a small but resourceful label based in Welland, Ontario, and its new indie-pop compilation, **BUMP-ING UP AND DOWN**, features some minor and major masters of the genre. B'eh! start the show off with a perky tune called "Miss Pleaz," which features excellent harmonies. **Kity Craft** (in my humble opinion, one of the best and brightest of lo-fi entrepreneurs) displays trademark smoke and slide on the appropriately (but rather deprecatingly) titled "Lo-Fi." **Noysey** document drone and buzz via discordant robot-bay pickin' — is that cello I hear? The Philadelphia duo **Tummybug** create a rather silly song about Bill Nye the Sci-

ence Guy out of distorted guitar and girly ranting. The words to "Science Fiction" are pleasingly pedantic. A quick, enjoyable, 60s-tinged song about fashion ("I Mock You With My Monkey Pants") by **Bunnygrunt** finishes off the disc. Connoisseurs of adorability, take note. [Lil Red Wagon, 195 Denison Street #203, Welland, ON, L3C 6P1]

Oh dear, street punk posers **SNAP-HER** are back with three songs about drugs and rebellion on the *Nice Girls Don't Play Rock & Roll* single released by UK label Household Name. The only thing I find interesting about this band is its inclination towards hilarious hairdos. [Household Name, PO Box 12286, London, SW9 6FE, UK]

*My Thousand Years with

Robots" by one-man pop sculptor **FROM BUBBLEGUM TO SKY**, features an amazing rhythm section. You will love these rolling, stuttering, agitated drums! If you do not, then you are not deserving of any credit as a music fan. "Hello Hello Hi" is quite new wave, handclaps and all. I am inclined to compare From Bubblegum To Sky with **Wolfe**, the major difference being that the latter makes me want to kill [see *Seven Inch*, April '99] and the former does not. Dig it, [eenie meenie, 8316 Melrose Avenue, Los Angeles, CA, 90069]

A hand-screened, silver, rather anonymous sleeve is the only packaging **SHANNON WRIGHT** seems to need. Strumming an acoustic guitar and singing melancholy indie poems is Shannon's business and she does it well, indeed. Faint hints of melodic (I may be wrong) make a brief appearance on "Wish You Well." "Captain of Quarantine" showcases Shannon's lovely vocal style. At first, I couldn't put my finger on why Shannon sounded so familiar.

She ain't **Lois**, she ain't **Madigan** ... wait a sec, I'm rhyming too far away. The most obvious resemblance is to Miko of Vancouver's **Gaze**. How's that for seeing the forest for the trees. [Put it on a cracker, PO Box 22944, Gainesville, Florida, 32602]

Sweet Babboo, a New Jersey label specializing in lo-fi and noise releases, has put out a violin-centric split featuring Bellingham's **NOGGIN** and New Brunswick, NJ's **AZUCAR**. Noggin, one of the noisiest bands around, freak out with guitar and violin on "lyrics that lead right to the heart of the matter," a song which plays equally well at 33 and 45. Noggin's violinist is, perhaps, better known for his work with **Behaved** the **Prophet No Lord Shall Live**, but I shall always think of him as "the old man who hung out at the Seattle Riot Grrrl convention in 1996." Azucar's track is less abstract, but that's not a difficult feat. Blurry radio voices, violin, and tape errors highlight this slow, dark, bossy song. [Sweet Babboo, PO Box 255, New Brunswick, NJ, 08903-0255]

Fans of **Slant 6** need mourn no longer! **QUIX-O-TIC**, Christina Billotte's new band, has created three spooky and highly original songs for us to relish. "Heliotrope" is pure expert weirdness: bass guitars untuning themselves, percussion clicking like rat-

fling bones. "Prediction" comes from a more garagey angle, but retains shades of the ghostly. "Requi'et'cof" features the vocal stylings of bassist Dan Majewski. Even the cover art seems to hint at resurrection and revenants. [Ivor Six, PO Box 21811, Washington DC, 20009-1811]

The Ebb & Flow, *The Come & Go*, *The Fo & Fro* by **LULLABY FOR THE WORKING CLASS** is a beautifully bound 7" which, unfortunately, was not capable of holding my attention for very long. Lullaby's songs are leisurely, to say the least. There is beauty to be found in this record — expert piano, violin, cello, mandolin, steel guitar, a boy troubadour and his troubles — but oh, it drags. [Saddle Creek, PO Box 8554, Omaha, NE, 68108-0554]

happiness

by miya

The people that you love? That man, that woman, they don't feel the same way that you do. When you kiss him, he's thinking about television, not your warmth. When you hold her hand, she wants to let go because you feel heavy, you're slowing her down like when she walks her dog. He stays with you because you keep him from sleeping. In your good for him, like carrots. She keeps calling you because she needs someone to talk about to her friends.

That girl at the library? She hates you. You scare her because you're always staring. She smiles because she's uncomfortable, like when a stranger tickles you. But that guy who lives on your street, he wants to hold you. He thinks about you all the time. Do you remember his name? Do you know who I'm talking about? You're busy trying to make her happy, so that you can be too. And if you keep believing that he loves you, at least you can pretend that everything is okay.



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Under Review



ALBUMS • ZINES • RECORDED MEDIA

ALL (Owned & Operated)
This is a 22-song "best of" collection picked by **All** fans and remixed by the band. Excellent. The song choices are all pretty good; they've included all the hits and they sound amazing. In all seriousness, I thought they had actually rerecorded most of the songs. The lone exception is in "Simple Things"—that cool drum fill near the end is buried.

The two highlights of this collection are "Crazy," a great Alvarez song heretofore only available as the B-side to "She's My Ex," and a new version of "Just Like Them." **Descendents** singer Milo Aukerman wrote this song with his college band, **Milestone**, and All later covered it. Now that **Descendents** and All are one big happy family, they have a version with Milo singing, and it is truly phenomenal.

As I said, with a couple exceptions and a couple omissions—no "Wonder" or "#10 (We)," not to mention nothing at all from the new album—this is a must-have for All fans, even if you already have 'em all.

Trevor Filling

ALLIANCE ETHNIK Fat Cameback (Delabel/Virgin)

AE is a French band, comprised of a bunch of guys with different backgrounds: African/North African/Arab/mos. The lyrics are mostly French and peppered with English and Arabic and French urban slang. It is hip-hop; it has issue-laden songs, decent orchestration, sampling, and scratching with understated humor underlying the whole album.

It avoids the all-out angry mode that some current groups (like Arsenik) fall into. R&B, Motown, and Latin rhythms are spread out here and there, which adds to the texture.

NATACHA ATLAS

Gedida
(Mantra/Beggars Banquet)
Vocalist and former bellydancer **Natasha Atlas**' cultural roots extend far and wide from a family of Sephardic Jewish/Muslim/Christian mix through connections in Morocco and Egypt via an upbringing in Brussels and the UK. She has collaborated with **Jah Wobble**, **Apache Indian**, **Transglobal Underground** and soundtrack composer **David Arnold**, the latter two lending their production skills to **Gedida**, her third release.

On **Gedida**, we find Ms. Atlas singing in French, English, and Egyptian dialect of Arabic over a bed of smooth beats and lush string arrangements infused with

tonalities of Arabic scales. On one track, "Boulet," we even hear her rap in Arabic (!) over some smart drum & bass patterns. "The Righteous Path" contains arabic percussion mixed with **Dick Dale**-like surf guitar. All the while, Ms. Atlas sings with a voice so compellingly like a siren's song that it leaves you wishing for an opera trapeze as a break from the constantly busy beats. The final track, "One Brief Moment," offers the only diversion from this program with **Arka** singing in English over Arnold's lush orchestrations. The result sounds like the soundtrack to the closing credits to a tragic love story.

Gedida should please fans whose taste cross over any perceived boundaries of world beat and urban music.

PC

BADNARSH AND SHRI
Dancing Drums
(Tommy Boy/Outcaste)
Badmarsh and Shri head up the roster of a relatively new label, **Outcaste**, whose mandate appears to promote the healthy crop of recent Asian-influenced electronica. If this particular release is any indication, **Outcaste** will most certainly be a label to look out for.

This disc integrates programmed materials (**Badmarsh**) with live instrumentation (**Shri**) in a fusion that is aimed at the dancefloor but works just as well for the armchair lover. Most of the tunes feature fast breakbeats and programmed tablas propelled along by **Shri**'s fearless bass playing. The augmentation of the occasional excursion on flute and/or tabla by **Shri** adds a human warmth to the various programmed beats and samples. Though largely an instrumental affair, the track "The Air That I Breathe" (not the **Hollies** tune) features vocalist Tina Grace. This exception, however, only makes one grateful that **Badmarsh** and **Shri** did not incorporate more of this type of lightweight pondering into their overall effort as this song lacks the edge that the rest of the disc has. At times some of the tracks ("The Asian Detective," "Lunar") take on a cinematic quality but stop shy of directly referencing anything typically Hollywood-esque.

Also worth checking out is **Outcaste**'s fine compilation, **The Unholy Alliance**. **Outcaste** has done Volume 1, to both **Badmarsh** and **Shri** contribute.

THE BOWLING GREEN

One Planet Note
(Blue Planet/Nothing)
The **Bowling Green** is the handiwork of one Micko Westmoreland, a technomusic and moonlighter as an actor (in **Todd Haynes'** *Velvet Underground*) though perhaps it's the other way

around. Either way, there is something there for almost any armchair raider. Cheap, dance, frantic breakbeats, techno bleeps, cinematic soundscapes, jazzy references, techstep darkness and the like. Though the mixture is distinct enough to make it sound like it comes from one creative mind, it often comes off sounding like **Luke Vibert** (aka **Wagon Christ**) without his usual charismatic grin.

While **One Planet Note** may come across as a product of a talented black well-versed in all the requisite pop references and tech tools, it fails to stand out as an exceptional release in the deluge of all things being sold off as "electronica." Then again, perhaps this very perception has now become cliché.

JD Satyricon

CHICAGO UNDERGROUND TRIO Possible Cube (Delmark)

This disc starts off with a kicker and then moves through a wide range of styles. Their last recording, **Chicago**, was an overall sense of unity, and this one, as if maybe behind the surface there is a guiding thematic. Yet this record seems based less on formal rules than on a subliminal action—a philosophy of flow and beat. Their last recording, **Chicago**, was a fusion that is aimed at the dancefloor but works just as well for the armchair lover. Most of the tunes feature fast breakbeats and programmed tablas propelled along by **Shri**'s fearless bass playing. The augmentation of the occasional excursion on flute and/or tabla by **Shri** adds a human warmth to the various programmed beats and samples. Though largely an instrumental affair, the track "The Air That I Breathe" (not the **Hollies** tune) features vocalist Tina Grace. This exception, however, only makes one grateful that **Badmarsh** and **Shri** did not incorporate more of this type of lightweight pondering into their overall effort as this song lacks the edge that the rest of the disc has. At times some of the tracks ("The Asian Detective," "Lunar") take on a cinematic quality but stop shy of directly referencing anything typically Hollywood-esque.

Also worth checking out is **Outcaste**'s fine compilation, **The Unholy Alliance**. **Outcaste** has done Volume 1, to both **Badmarsh** and **Shri** contribute.

THE CRABS

Sand and Sea
(K)
This album proves that even pop can be improved upon. It was instantly enamored of **The Crabs'** last release on **K**, **What Were Fables Now Smoulder**, which showed off the sweet pop talents of band members Lisa and Jon, and continue to enjoy it to its sing-along, feel-good feel-good

qualities. Now, on the latest release, a third party has been added to the mix—Ms. Sarah Daughtry (aka **Ms. Multitalented** of **The Lookers**, **Cadillac** ...).

I listened to this album five times through the morning I got my hands on it, and was quick to swoon to the duets and harmonies that Lisa and Sarah share. Jon's songs are as catchy as ever, some of the best pop I've heard in ages. Sarah adds an extra special touch to an already incredible band with her vocals and keyboards, making this my favorite **Crabs** release to date. This album has more than enough catchy songs to sing on a sunny day, and the artwork by **Nikki McCure** is beautiful to boot. Summer has begun.

Julie

THE CREATURES Anima Animus (Instinct)

Are we to believe that **Sixsious** and **Budgie** have been vociferating in fancy discoloration and shiny color blocks? After all, previous **Creatures** albums took their inspiration from the **Siouxesses'** holiday sites: **Feast**, recorded in Hawaii, had a heavy **Polynesian** feel to it; **Boomerang**, recorded in Spain, was Iberocandorian at the core. **Anima Animus**, though quite obviously of genus **Creature** and not **Banshee**—plenty of marimbas, plenty of **Siouxesses'** percussion, plenty of first listens, to be more opaque, more generic, than its predecessors. The vicious tourist expecting exotic jungle rhythms feels thwarted, cheated! Where are the mythical birds, quaint shrines, primitive chants? Ah, but then the veil of invisibility is drawn away, and we see that the ultra-modern urban landscape is as bizarre as any Antipodal climate. Clusters **Siouxesses** feel ecstatic on "Another Planet," watching "unnameable things" coming out the walls, seeping in.

There's "an eye in the glass on the parqu岸 floor"—cyborg party guests being sloppy again! **Siouxesses** make a simulacrum of herself in "I Was Me," declaring: "I walk through the dawn in a daze, same lips, same hair, the same store." Once the vision has had time to settle, nothing seems grander, more important, or out of character, and even the illusion of modernity disappears. The blips and bleeps which age so gracefully are—and have always been—merely props for an innately gorgeous voice and the elegant sensibility which accompanies it.

Barbara

THE DELGADOS

Pelaton
(Mantra)
Why I've never heard of **The Delgados** before is a mystery to me. **Pelaton**, the second full-length release from this Glasgow four-piece, can be described as a breathtakingly brilliant album. The standard setup of drums, bass and guitars melt and swirl seamlessly with flutes, pianos and strings to create a set of songs that truly defy comparison. Ranging from catchy, upbeat all-out pop to downright

dark and moody, each song takes a wonderfully crafted set of lyrics and gently bleeds them into a complex slice of sonic euphoria. Add to that the sultry calm of singer Emma Pollock's heavenly lilts and you've got an album that should have taken the music world by storm, but didn't. This is the disc that **The Cranberries** always meant to make before getting bogged down in their own self-righteous crapulence. Let me put it this way—remember the first time you listened to **CR Computer**? For me, **Pelaton** evokes the same level of awe and excitement. I don't think I can pay the band a higher compliment than that.

Brian Johnson

FUGAZI

Instrument (OST)
(Dischord)
Fugazi is solid, priceless, gold. This is blinding. It's the **Fugazi** you thought you'd never see. It's the soundtrack to **Instrument**, the **Band** **Cohen** documentary of the jam. This album is largely instrumental. The songs were recorded from '89-'97, most on eight-track reel-to-reel. It's slower, less urgent than **Fugazi**'s studio albums. The demo "Anagogist" is their own half the speed of the version on **End Hits**, and the guitar is flat, not piercing. "Me and Thumbelina" is seven different speeds in less than a minute. "I'm So Tired" confirms that **band** is perfect. The video is a nice companion to the soundtrack, and the other way around. This is **Fugazi** if they were in your basement. This is the soundtrack to my dreams.

Christa Min

GROOVERIDER

Mystery of Funk
(Hysteria Ground/Columbia)
A delicious blend of smooth d'n'b, as expected. Innovative use of eq-ing in more of a techno fashion and long-extended jams complete very "full" tracks. Jazzy trumpet wanderings and female vocals on "Time & Space" differ greatly from warehouse rumble-echo chords of epic breakbeat in "Where's the Kick?" **Rhythm** is a surprising and excellent production quality throughout. Not as sparse as minimalist **Phetok**, close to the lush wanderings of **Jonny L** and **Finger**. **Mystery** does abound in this album. Shimmering chords and a sense of sadness sometimes brings the feeling closer to one of **Deaf** than **London**, or perhaps it is a point feeling of the same sense of human loss to machine society prevalent in both. An excellent, lush, easy-to-get-into still deep d'n'b CD.

Tobias

JOE HENRY

Mammoth
The newest **Joe Henry** is just plain miserable and mopey, with lots of overburdened drums and loops, delays and reverbs. In fact, the production sounds kinda similar to a lot of ways to that now familiar

Sarah McLachlan sound. **Fuse**'s jazzy undertones also remind me of **Mark Eitzel**'s **60 Watt Silver** **Lining** album. And much like said **Eitzel** album, it's enjoyable in small doses but gets a bit tedious after a while. Essentially, **Fuse** consists of leisurely drawn-out grooves with lush instrumentation (trumpet, saxophone, trombone, strings, piano, vibes) and gutwrenching vocals. It will probably appeal to the mature and discriminating listener who is into artists like **Nick Cave**, **Lloyd Cole**, or **Leonard Cohen**. **Smooth** mood music.

Fred dorf

HOSPITAL

Hospital
(Noiseblonger)
Local noise-mongers **Hospital** make the kind of music that only a select few can appreciate, and everyone else runs away from in fear and confusion. I'm sure they realize this. Like **Merbrow**, whom they most resemble, **Hospital** creates a twisting, distorted sound that works, but it's not necessarily, have quite a lot of individual quality. A dynamic three-piece—**J. Anzai** on saxophone and vocals; **K. Churko** on guitar, and **Tommy** on drums and vocals. **Wilson** on drum machine and vocals—I wonder how and why they choose to play the instruments they do. I'm being a little funny here, of course. I actually really dig what they're up to. My only criticism is that they sometimes come across as too definite, too decided upon. What I'm getting at is that there is always a danger of becoming too formal and regular. Think of all the same-sounding garage punk bands out there's a necessity they all have different costumes.

Care must be taken even with noise. It seems like the field is wide open, but I think the same shoddy, intuitive guidance that might inform someone doing any other kind of music applies. The process and result may be more abstract, but generally the approach bears some similarities. Anyway, variation is probably hard to do when everything is turned up to 13, or louder. I figure **Hospital** probably already realize all this. Also, I guess there is nothing wrong with following through on an agenda either. I just feel that with a little more restraint, more of a real. Along this line, for example, **Hospital**'s most exciting shit is when their instruments emerge from the din. Anyway, I have often wondered why **Merbrow**'s interest in bondage comes out as fairly homogenous, very loud noise. You might think that such gratuitousness doesn't quite correspond to the odd experience of informed constraint. **Hospital** is a little more restrained. It seems like the thrill with bondage might come from the act of restraint more than unbridled, pure release. All that said, **Hospital** gets the nod. Good work, boys.

Brady Cranfield

KULA SHAKER

Peasants, Pigs and Astronauts
(Columbia)
It's been three years since **Kula Shaker** released their debut al-

2) DISORDER -

Reactive Action



LIVE REVIEWS

TONY WILSON SEXTET Thursday, April 15 Starfish Room

I wonder why guitarist **Tony Wilson** is not better known, even outside jazz circles. His songs and arrangements have the kind of mood and aesthetic that [jazz] so-called postrock bands strive for. Yet everyone who was present for this show seemed more like close-knit jazz aficionados than anything else—which is fine—but to my ear, Wilson is able to bridge the gap and draw a larger, more varied audience. What's going on? Certainly the band is not at fault. Not with such supportive players as **Peggy Lee** on cello, **Dylan van der Schyff** on drums, **Paul Blaney** on bass, **Dave Say** on saxophone and **Kevin Elashuk** on trumpet. While they might not have been the tightest, most rehearsed sounding outfit this particular evening, they played with real feeling and commitment to the music. In this case, such relative looseness might even be for the best. Wilson's work is, arguably more about feeling than schooled virtuosity anyway. The groove seems more important than demonstrations of pure technique. This approach might be reflected in Wilson's admiration of such players as **Albert Ayler**, **Sun Ra** and **Munk**. These players project a unique sensibility through their playing that particularly deals in the gray, abstract areas of vibe, swing and soul. While such factors are probably invisible from technique, there is also a matter of proportion and approach involved, too. In other words, feeling or touch. To me, Wilson comes from this same place. His long, subdued, almost meditative works unfold organically. Even more raucous or improvised passages are not disparate or abrupt, instead fitting into the established mood. This doesn't mean that there are no dynamics here, they're often just low key and blend together well with the whole. For my taste, Wilson's work is best when subtle, mellow and underplayed, although I also dig it when he rocks out. Really, there is a lot to get into here.

Brady Crandfield

AMOUR FOU Sunday, April 18 Café Deux Seol

I've only recently started getting into local jazz, so forgive my innocence here, but these guys are a happy discovery for me. A young four-piece unit with **John Anzai** and **Chris Kelly** on alto saxophones, **Travis Baker** on bass and **Amour Fou** thoughtfully works the avant jazz tip. It was not surprised to hear them cover **Zappa**. The playing was all solid and the band

interacted well, overcoming sound problems. My only criticism is that they mostly played faster, busy tunes. I would have loved to hear more variety, like **Masada** might do, for example: sure they rock out, but they are also not afraid to be slow, sultry, spare and haunting. I feel that that sort of sound would only improve their set. That said, I don't want to knock the material they did play. It was great, particularly Anzai's originals. Besides, maybe what I saw was only one side of **Amour Fou**. Maybe they have many other moods yet. After all, the unconscious is a deep and surprising well.

Brady Crandfield

HARD RUBBER ORCHESTRA'S Big Night

**Thursday, April 22
Vancouver's Cultural Centre
The Hard Rubber Orchestra** is not a diverse group, consisting almost entirely of young(ish) white males playing brass instruments. Their music, too, is typically masculine—aggressive and overly complicated, the quiet moments a self-conscious counterpoint to earth-threatening movements of total volume. And although they could never claim to be the death metal of jazz, their performance of **Paul Dresher's** "The Hear Less...for Saxos and Brass," might remind a few listeners of their old **Venom** or **Bathory** albums. Like the best of that maligned musical genre, his exhilarating onslaught of noise and dense melody raised the question: "Are these guys for real, or what?" Accompanied by a pre-taped heavenly choir of drunken angels, this 16-minute nightmare was deviously serious, yet strangely funny. Pretty fucking hilarious, actually, and without a doubt the evening's highlight.

Although the **Hard Rubber Orchestra** were the main draw tonight, the opening half consisted of a curious potpourri of lesser known talent. **Eddie D's** carefully edited video of music-making household objects would look great on *Sesame Street* (high praise!), and if you dig modern dance, **Susan Elliott's** controlled piece would probably quicken your pulse. **Lori Freedman's** asthmatic clarinet solo, "No Man's Clan," was both wonderful and bizarre. All this craziness was interrupted by the earlier performance, while being neither the most original or technically brilliant artist on stage tonight, **Hilly** easily took the laurels for entertainment, proving that honesty and talent win every time.

Quentin Wright

RUFUS WAINWRIGHT Saturday, April 24 Richard's on Richards

The paper said 7:30. The poster said "8:00 sharp!" I will tell you about the show. But first, I will make you a deal. **Rufus Wainwright** was...hold on. Are you annoyed yet? What if reviews were like shows and I made you wait forever because I was a star writer, too cool to care if I were on time or not? Maybe I'm just a nerd.

Rufus, finally, came on stage, apologizing for his sister **Martha** who was not able to make it (I swear I saw her earlier on the dark stage, wearing white socks pulled up to her knees). He was accompanied by a good bass player, a nervous guitarist and a loud drummer. Everyone in the club loved Rufus. It was kind of sickening, actually. He could've asked for women to dance on stage and people would've started to get back. No matter what he did, it was so charming, so wonderful, so cute. Rufus screwed up a lot during this show, but no one cared because he admitted that he was making mistakes and everyone burst into giddy giggles.

The last time I saw him play, it was in front of a crowd of teens who never heard of him and he was uncomfortable at that show. I think, this time, he was too relaxed, his fingers were clumsy, his voice got lazy. He attempted to sing an **Edith Piaf** song, but he gave up halfway, skipped a few bars, and played the last part of the song. But a less than perfect Rufus Wainwright is still pretty good.

I wonder if so many people would've been at the show if it weren't for that damned Capricorn calendar. Rufus is going to be disgusting rich and famous, and he can act the part pretty well right now. But he still turns around when people in the crowd call his name. **Morrissey** would never do that.

Christa Min

OLIVIA TREMOR CONTROL MUSIC TAPES Friday, April 30 Starfish Room

I knew it was going to be an interesting evening when the presence of a film projector was overshadowed by the presence of a giant pink metronome on stage. My belief was only strengthened when I realized that the metronome was not alone—it had company, including, but by no means limited, to a television, a clapping contraption involving two cartoon-like wooden chairs, and several small sculptures. **The Music Tapes**' performance was filled with gimmicks. How else to describe a band that uses the sound of bouncing a red ball (the kind most often found in elementary school gym classes) against a metal pad as percussion?

I must admit, however, that the performance was entertaining. It isn't often that people pay much attention to the opening act, let alone stand to watch their performance. Now they'll get paid more attention to the music.

The **Olivia Tremor Control** didn't bring much for show and tell—just an advance copy of the new **Applis in Stereo** record that they played over the PA while the Olivias set up, and a film projector complete with film to accompany each song. I remember being wowed by OTC the first time I saw them and was pretty much hoping for **Mad** to be on stage tonight. And during the hour or so in which they played their psychedelic pop gems, I was never bored or thinking about anything besides what was happening on stage or so-called love in the room. Often does one get to witness anyone playing the musical saw?

Cap Moore

MAT MUSIC SHOWCASE: PILGRIMS OF THE MIND PHIL WESTERN Thursday, May 6 Sonar

I arrived just in time to hear **Mike McCarty** finish off a white-hot set of tech-house. Unfortunately, I missed **Coaldown's** set, and settled in as Stephen Novak of **Pilgrims of the Mind** came on with his bleached hair and proceeded to play a demolition derby on the floor to the one he played at the X-Mas II ambient event last December. Starting off with some chunky, dubby house tracks, he moved into progressively chancier material. I enjoyed his house tracks and it is obvious that if POTM gets a 12" out on vinyl, they will go far in this funky-house loving city. What made the set more interesting for me was the DJ scratching turntable style alongside him. This added a dark, changing, and unpredictable element to the otherwise fairly straightforward tracks.

After Stephan came house DJ **Craig Neiss**, who I found to be a disappointment. Very simple mixing and relatively cheesy track choices provided a mediocre experience for the industrial sounds of Phil Western, who finally came on at 1:00am. By this time, the majority of the patrons had left and I myself was just able to keep awake as the first track of **Phil's** *Ecstacy* album hit the speakers. We were also greeted with Ben Sharazi of **Arturo** playing live on guitar, adding an industrial edge reminiscent of **Skynyrd** and **Prong**. **Download** [Phil is Phil of Download]: Layers of distorted beats, dubby echoing samples, and live guitar screams combined to create a more full sound than even found on *Ecstacy*—the best way to describe it would be "Pink Floyd techno," combining aspects of industrial, trance, and dub with live guitar noodling. Unlike the minimalists (such as **Plastikman**) who emphasize subtle changes in the repeating

beat structure (like **Phillip Glass**) and the Detroit techno camp who emphasize the rhythmic, beautiful patterns of strings (Carl Craig), **Phil Western** creates a stable beat pattern that changes little, focusing instead upon the rock sounds of the keyboard and guitar. While interesting, I found it to be a bit boring in the end.

After sticking it out until 2:00am, I had to leave. I left feeling impressed with the local talent we have in this city, and have high hopes for Robert Shea's **Map Records**.

Tobias

DJ SOUND WAR CHAPTER VI Saturday, May 8 Robson Square Conference Centre

Someone please explain. I am so confused. Is there racial tension and animosity in Hip Hop? Or is it all about love?

DJ Precise, **Verbal Stylys**, **Emotion**, and **Mad Flava**, were all winners. I could have sworn in the crowd that some of the "props," but there was yelling and fists waving all at the same time. Then there were these random chants and cues and signals. What the hell is going on?

I think I understand **DJ A-Track**. I have faith in **Contents Under Pressure**. They give me pleasure and enjoyment. I was happy to see **B-Girls**, but they were outbursts by group girls. The sound was good in the high-class Robson Square conference room, except sometimes the sound would cut out because of electrical problems. Everybody in the crowd was cheering and either at least were close to **Emotion**, the MC winner. I was scared that the MC would break out, but everybody else was so happy. It was like a TV talk-show or the WWF. I couldn't tell what was real.

Bendy bodies, fast tongues, and precise scratching made me uncomfortable. I started smiling. Everyone was excited and content. I had to get out of there. All that love and confusion was scoring me. Not a single person wearing all black and staring at his shoes.

Robert Smith, where are you when I need you?

Christa Min

elsewhereless by Rodney Sharman and Atom Egoyan May 7, 8, 13-15

Vancouver Playhouse This work filled with dated conventions and archaic identity politics. It whispered memories of aged syntax. But when one left prepared for disappointment, it never came. Experienced listeners know about artists, they recreate the past, recreate the present, or invent the future. What is strange and invigorating about **Egoyan** and **Sharman's** chamber opera is its disinterest in testifying to any one of the directions the storytelling and music spins out without trying to impress or comfort anyone. Suspending such practices kept the audience in rapt attention.

Sharman's music and Egoyan's script provided a conventional manipulation insofar as there was no

ebb and flow leading of tension to a splashy, cathartic climax. Instead, intensity took the form of steady, engaged anxiety, as the scenes shifted back and forth over a span of 15 years in one unbroken African country. Conductor **Owen Underhill** made conducting look easy, and did a basically perfect job. **Marcus Nace** was magnificent as Malcom, the young local actor who the Canadian crowd loves. His unreliable employer—a creditably paranoid **Benoit Boute** as Antoine—thwarts Malcom's university plans. Condemned to elsewherelessness, he teaches himself English, literacy, and politics with the help of Antoine's life partner **Eugene**, a smartly cast **Willy Grenzburg**. Learning the extent to which his loss of formal education has hindered him, Malcom is forced to become a bumpkin awkwardness to become an insular, mysterious, guntoting badass. Two separate consultants get to know a very different Malcom: a white, posh, and a black, servant becomes never the other. Consultate number two, **Bhe Fides Krucker**, has only nominal control over her new household, while her husband **Andrew** (**Curtis Sullivan**) remains wisely high-tailed through the demise of the country's old order.

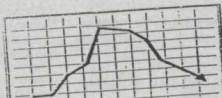
Initially, dates were displayed for the viewer to make sense of the timeline. As the opera progressed, Malcom's memories of his past life sufficed to demonstrate the time. The switching back and forth occurred more rapidly as the audience became more comfortable with the method. Little superficial details of his past life were mentioned, but matters became illuminated screens included material that either rounded out the scene's input or magnified the intensity through hard images of a troubled land.

Throughout the unfolding of events, the music never pushed the drama around. It remained responsible; not swelling into a critical cadence that demanded Antoine's death. Indeed, one had no idea if fate would punish him at all. The role of alternation between time frames did not allow for that kind of treatment. The alternative was for musical contexts to acquire further connotations and depths when placed along a particular timeline of dramatic development and vice versa. Such methods recall the best musical ideas of Wagner as an alchemist rather than a god.

Elsewhereless has lasting beauty in that it is an effort more than to induce a good cry. The problems it addresses, the monstrous-making of power and powerlessness, are too serious for that, and deserve a sophisticated response. At the same time, this chamber opera is not awash with amazing, distracting technique either. Egoyan's music with art; there is no showcasing which tarnishes the delivery of this outstanding product. A particular virtue of this work is imparted upon the viewer when confronted with perfect integrity, and all the planet-shaking of popular culture becomes rather hollow everyday. This piece risks raising everyone's standard of everything.

John Kailler

CiTR charts



WHAT'S BEING PLAYED ON 101.9 FM

june 99 long vinyl

1	tom waits	mule variations	epitaph
2	underworld	beau coup fish	v2
3	man or astroman?	eevic	touch and go
4	the black halos	s/i	die young stay pretty
5	oh susanna	johnstown	stella
6	saint etienne	places to visit	sub pop
7	magwai	come on die young	matador
8	pedro the lion	the only reason i feel ...	made in mexico
9	kym brown	pygmalion	independent
10	alpha yaya diallo	the message	wicklow
11	various artists	syrup & gasoline	grenadine
12	legion of green men	floating in shallow water	post cont.
13	thievery corporation	abductions...	eighteenth st.
14	twilight circus sound ...	horse	m
15	funk! porcini	ultimately empty million ...	ninja tune
16	asian dub foundation	conscious party	london
17	julie doiran	will you still love me?	tree
18	euphone	calendar of unlucky days	jade tree
19	dj krush/i kondo	ki-oku	instinct
20	the kingpins	let's go to work	stomp
21	fugazi	instrument	dischord
22	lily frost	cosmicomic country	violet inch
23	weed	hard to kill	netwerk
24	friends of d. martinez	atardecer	knitting factory
25	the dave hillyard 7	playtime	hellcat
26	coyote men	vs. el mundo	estrus
27	make up	i want some	k
28	pan sonic	a	mute
29	von zippers	bad generation	estrus
30	pizzicato five	playboy & playgirl	matador
31	the skalars	change up	moon
32	nightmares on wax	carboot soul	matador
33	various artists	asphodelic	asphodel
34	sleater-kinney	the hot rock	kill rock stars
35	trans am	future world	thrill jockey

june 99 short vinyl

1	rondelles	dub narcotic disco plate	k
2	donnas/toilet boys	split	lookout
3	forbidden dimension	i kiss yer shadow	ship rec'd
4	kassos	it would be my pleasure ...	vendor
5	fireballs of freedom	viva el gato	empty
6	hellcoasters	down right blue	sub pop
7	disgustens	nothing personal	longshot
8	harry dean stanton	you don't miss ...	rx remedy
9	rizzo	shymaster	cher doll
10	old time relijuz	dub narcotic disco plate	k
11	marine research	s/i	k
12	bull to split/marine research	split	k
13	hetchmen	my catalina	front porch
14	n. case/whiskeytown	split	bloodshot
15	drags	i killed rock and roll	empty
16	longstocking	will you stay?	k
17	various artists	sell portrait	permafrost
18	the parcels	s/i	brentwood estates
19	rizzo	shymaster	cher doll
20	roads to space travel	meatballs for lunch	deSoto

june 99 indie home jobs

1	citr all-stars	linda/baby
2	radio berlin	distance
3	full sketch	soundtrack
4	reverberators	el perro loco
5	clover honey	talk about me
6	forecasts farewell	behind the red sun
7	team strike force	lager + lime
8	the radio	kinder surprise
9	saiteens	nice day
10	belle bete	love stains
11	nagasaki fondue	nobody
12	space kid	machine gun
13	daddy's hands	static wigs
14	new electric riot	teenage blues
15	jp5	fuzzyhead pills
16	thee goblins	golden tokens
17	cathode ray	tempe
18	skavengers	i won't forget you
19	siobhan duvall	i
20	dave diamond	the diamond mine

HOW THE CHARTS WORK ...
The monthly charts are compiled based on the number of times a CD/LP ("long vinyl"), 7" ("short vinyl"), or demo tape ("indie home jobs") on CiTR's playlist was played by our djs during the previous month (ie, "June" charts reflect airplay over May). Weekly charts can be received via e-mail. Send mail to "majordomo@unix.ubc.ca" with the command: "subscribe citr-charts"•

a. alpai ten films that matter

1	the passion of joan of arc	drayer
2	johnny guitar	ray
3	children of paradise	carne
4	the conformist	bertolucci
5	written on the wind	sirk
6	in a lonely place	ray
7	shadow of a doubt	hitchcock
8	the passion of anna	bergman
9	l'atalante	vigo
10	peeping tom	powell

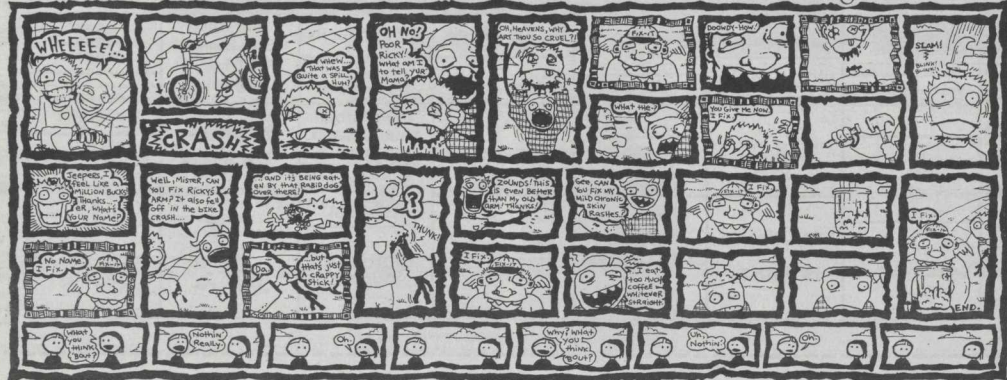
what we listened to ...

1	julie doiran	do you remember ... ep
2	luscious jackson	electric honey
3	plumtree	mass teen fainting
4	panda bear	s/i
5	joi	one and one is one
6	pizzicato five	playboy & playgirl
7	mocket	pro forma
8	bouncing souls	hopeless romantic
9	tight bros. from way back when	runnin' through my bones
10	CiTR radio	

Good Tasty Comics

<jdasilva@eciad.bc.ca>

by Jason Da Silva



On The Dial



YOUR ON-AIR GUIDE TO CTR 101.9 FM

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:30AM-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Easy open.

THEROCKERSHOW 12:00-3:00PM Reggae into all styles and fashion.

BLOOD ON THE SADDLE alt. 3:00-5:00PM Real cowboys caught in yer boots country.

WIRELESS alt. 3:00-5:00PM After nearly 20 years on CTR, it's Bren's last month, so enjoy him while you can!

LIPGLOSS & CIGARETTES alt. 5:00-6:00PM British pop music from all decades.

SAINT TROPEZ alt. 5:00-6:00PM International pop (Japanese, French,

Swedish, British, US, etc.), '60s soundtracks and lounge. Book your jet set holiday now!

QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

HELLO INDIA 8:00-9:00PM
GEETANJALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, semi-classical music such as Ghazals and

Bhajans, and also Guwari, etc.
THESHOW 10:00PM-1:00AM Strictly Hip Hop — Strictly Underground — Strictly Vinyl! With your hosts Checkmate, Flip Out & J Swing on the 1 & 2's.

THE CHILL-OUT ROOM 1:00-4:00AM DJ Clutch spins hip-hop. DJ Decler spins techno. So chill out with us. Have a nice day.

MONDAYS

BLUEGRASS FOR BREAKFAST 6:00-8:00AM
BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brownies, James and Peter, offer a sonorous blend of the familiar and exotic in a blend of aural delight! Tune in and enjoy each weekly brown plate special.

instrumental, trance, lounge and ambience.

BLUE MONDAY alt. 11:00AM-1:00PM Vancouver's only industrial-electronic-retro-goth program. Music to schtop to, hosted by Coreen.

THE ETHER TABLE alt. 11:00AM-1:00PM
SOUPE DU JOUR 1:00-3:00PM Feeling a little French-inspired? Francophone music from around the globe, sans Céline Dion.

THE MEAT-EATING VEGAN 3:00-4:00PM Lendavos to feature dead air, verbal flatulence, a work of music by a 20th-century composer — can you say minimalist? — and whatever else appears on me. Try and dial the positive.

EVIL VS. GOOD 4:00-5:00PM Who will triumph? Hardcore/punk from beyond the grave.

BIRDWATCHERS 5:00-6:00PM Join the Sports department for their eye on the birds.

POLYFILLER alt. 6:00-7:00PM
LADY DEATHSTRIKE alt. 6:00-7:30PM

PIRATE RADIO 7:30-9:00PM Formerly "Love Sucks," now at a new time.

THE JAZZ SHOW 9:00PM-12:00AM

Vancouver's longest running prime time jazz program. Hosted by the ever-sue Gavin Walker. Features at 11.

June 7: Duke Ellington's score played by the Ellington Band for the movie Anatomy of a Murder.

June 14: Speak No Evil: tenor sax/ composer Wayne Shorter's masterpiece with pianist Herbie Hancock and trumpet great Freddie Hubbard.

June 21: Various artists performing at this year's jazz festival.

June 28: People: a rare album by drummer Ray Haynes with alto saxophonist Frank Strazzer (Haynes is appearing at this year's jazz fest).
VENGEANCE IS MINE 12:00-4:00AM Hosted by Trevor. It's punk rock, baby! Gone from the charts but not from our hearts — thank Judist Christ.

TUESDAYS

THE MORNING AFTER SHOW 6:00-8:00AM
WORLD HEAT 8:00-9:30AM
THIRD TUNE THE CHARM 9:30-11:00AM Tonic trashrock, sleazy surf and pulsating punk provide the perfect

scissor kick to your head every Tuesday morn. There's no second chance when Kung-Fu is used for evil with drunken fist Bryce. Killycail!

TRAGIC ANIMAL STORIES 11:30AM-1:00PM Tales of puppy love gone awry, and of baby dais crossing the street, all backed up by a sad soundtrack of various incoherent bands for your own enjoyment and education. Cry in your beer, please.

ECHOS FROM THE SUGAR CUBE FACTORY 1:00-2:00PM
BELT OUT THE BLUES 2:00-3:30PM Music for families and little people.

THE SLIPPERY SLOT alt. 3:30-5:00PM

SKINTIGHT BUFFOONERY alt. 3:30-5:00PM

BBC WORLDNEWS SERVICE 5:00-5:30PM

RADIO ACTIVE 5:30-6:00PM

Activism, issues and fudging up the corporate powers that be.

FLEX YOUR HEAD 6:00-8:00PM

Hardcore and punk rock since 1989. <http://flexyourhead.com/vancouver/hardcore.com/>

SAREGAMA 8:00-9:00PM Featuring traditional classical, light

SUN MON TUE WED THU FRI SAT

6						6
7	reggae linkup	Bluegrass for Breakfast	The Morning After Show	BBC	FIRST FLOOR	Get to the Chorus
8				suburban jungle	Don't say that about my mama	
9	arc you serious? music	Breakfast with the Browns	WORLD HEAT	Spike's Musical Pins and Needles	Reel Music	THE SATURDAY EDGE
10			third time's the charm	MANIFESTATION	Filibuster/stand and be cunted	
11		Blue Monday/ the ether table	Tragic Animal Stories	Babylon Afternoon	CANADIAN LUNCH	alam mazeka
12	ROCKERS SHOW	Soupe du jour	echoes from the sugar cube factory	DI in a Comia	STEVE AND MIKE	POWER CHORD
1			DELT OUT THE BLUES	motor dAddy	ONOMATOPOEIA SHOW	Little Twin Stars
2	WIRELESS/ BLOOD ON THE SADDLE	The Meat-Eating Vegan	SLIPPERY SLOT/ SKINTIGHT BUFFOONERY	Bombshell/ rhymes and reasons		Lucky Scratch
3		evil vs. good		Culture Cavity	NARDWUAR & NOIZ	hearsay
4	Lipgloss & Cigarettes/ Saint Tropez	Birdwatchers	BBC Worldnews Radio Active	Rachel's Song	Reels to Reel	
5	QUEER FM	Polyfiller/ Lady Deathstrike	flex your head	solid state	Out For Kicks	Far East Side Sounds/ African Rhythms
6	Hello India	pirate radio	SAREGAMA	and sometimes why/ by the way	on air with greased hair	RADIO FREE AMERICA
7	GeeTaNaLi		Radio Elinikathiko	Folk Oasis	LIVE FROM THUNDERBIRD RADIO HELL	synaptic sandwich
8	THE SOW (hip hop)	THE JAZZ SHOW	Venus Flytrap/ witchdoctor highball	str8 outta jallundhar	COCKED AND READY/ NOCTURNAL TRANSMISSIONS	live at the hi-hat
9						pipe dreams
10	The Chill-Out Room	VENGEANCE IS MINE!	AURAL TENTACLES	Hans Kloss' Misery Hour	Plutonian Nights	Soul Tree/ Earwax
11						
12						

and folk) and contemporary South-Indian music.

RADIO ELLINIKATHIKO 9:00-10:00PM Greek radio filling in for La Bomba for the summer.

WITCHDOCTOR HIGHBALL alt. 10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz. Christian better living 10's, the occasional amateur radio play, whatever.

VENUS FLYTRAPS LOVE DEN alt. 10:00PM-12:00AM Join Greg in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here ... and bring some ice.

AURAL TENTACLES 12:00AM-VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Ambient, ethnic, funk, pop, dance, punk, electronic, synth, blues, and unusual rock.

WEDNESDAYS

SUBURBAN JUNGLE 7:00-9:00AM

A perfect blend of the sublime and absurd, with your refined and exotic hosts Jack Velvet and Carmen Gloria.

SPIKE'S MUSICAL PINS AND NEEDLES 9:00-10:00AM Spike spins Canadian tunes accompanied by spotlights on local artists. Weekly "Vintage Vancouver" segment takes a look back at this city's musical past.

BABYLON AFTERNOON 12:00-2:00PM

DI JAY & COMA 2:00-3:00PM **MOTORDADDY 3:00-5:00PM** "not, steezy, listen to Motordaddy, repeat."

RACHEL'S SONG 5:10-6:00PM Info on health and the environment. From recycling and conservation projects to diet, health, and consumption and sustainability in the urban context.

SOLID STATE 6:00-7:30PM

Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by M-Poth.

AND SOMETIMES WHY alt. 7:30-9:00PM sleazy-kinky, low, suah ... these are a few of our love-wt things.

BY THE WAY alt. 7:30-9:00PM Let's give alternative media a chance ... VIVA VINYL 7's new and old, reviews and originals.

FOLK OASIS 9:00-10:30PM Featuring the latest local and international releases in folk/world music, phone interviews, in-studio guests and more. Requests always welcomed!

STRAIGHT OUTTA JALLUNDHAR 10:30PM-12:00AM (Let's) Jindwa and Bindwa immerse you in radioactive Bhungal "Chakhi de phutty." Listen to all our favourite Punjabi tunes

remixes and originals.

HANSKLOSS/MISERY HOUR 12:00-4:00AM Mix of most depressing, unheard and unlistenable melodies, tunes and voices.

THURSDAYS

FIRST FLOOR 3:00-6:00AM

DON'T SAY THAT ABOUT MY MAMA 6:30-8:00AM

REEL MUSIC 8:30-10:00AM Soundtracks and classical.

FLIBUSTER alt. 10:00-11:30AM

Part accordion-tinged musical meanderings, part experimental weirdness, with a little bad bit blood thrown in for good measure.

STAND AND BE CUNTED alt. 10:00-11:30AM DJ Hancunt urges women to get down with their cuts while listening to women in jazz, funk, rap, soul, worldbeat, disco and beyond.

CANADIAN LUNCH 11:30AM-1:00PM From Tahoma to Garden, Baffin Island to Portage La Prairie. The alt Canadian soundtrack for your midday snack!

STEVE & MIKE 1:00-2:00PM Crashing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby. (fordcore).

ONOMATOPOEIA 2:00-3:00PM Comic comic comic oh yeah and some comic. With Robin and Jules.

BOMBSHELL alt. 3:00-5:00PM RHYMES AND REASONS alt. 3:00-5:00PM

CULTURE CRAP 5:00-5:30PM SHAPE UP alt. 5:30-6:00PM

REELS TO REEL alt. 5:30-6:00PM Movie reviews and criticism.

OUT FOR KICKS 6:00-7:30PM No Bikerstocks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM Rots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local muzak from 9. Live bands from 10:11.

COCKED AND READY alt. 11:00PM-1:00AM

NOCTURNAL TRANSMISSIONS alt. 11:00PM-1:00AM You adjust the lighting, DJ Satyricon mixes the sounds. Radio that could only happen after the sun's gone down. Songs and soundscapes for the naked city.

PLUTONIAN NIGHTS 1:00-4:00AM Late night vinyl. Occasional skips. Cheers.

FRIDAYS

CAUGHT IN THE RED 6:30-8:30AM Trawling the trash heap of over 50 years worth of real rock'n'roll debris. Stick out yo' can.

ONE LOVE 8:30-10:00AM Anything and everything from the wonderful world of music, as long as harmonies can be sung, and the melodies be heard.

SKA-TS SCENE-HI DRIVE! 10:00AM-12:00PM Email your requests to: Dylka.T@hotmail.com

THESE ARE THE BREAKS 12:00-2:00PM DJ Spice brings you a flipped up, freaked out, full-on, funkified, sample heavy beat/vinyl, focusing on anything with breakbeats. Versatile at any style.

LITTLE TWIN STARS 2:00-3:00PM Underground, experimental, indie and women. Jazzy space rock at its finest.

NARDWUAR THE HUMAN SERVICE PRESENTS ... 3:30-4:00PM NOIZ 4:00-5:00PM

BBC WORLDSERVICE 5:00-5:30PM FAR EAST SIDE SOUNDS alt. 6:00-9:00PM

AFRICAN RHYTHMS alt. 6:00-9:00PM David "Love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa & African music from around the world.

HOMEBASS 9:00PM-12:00AM

Hosted by DJ Noah: techno, but also some trance, acid, tribal, etc. Guest DJ's, interviews, retrospectives, giveaways, and more.

LIMP SINK alt. 12:00-5:00AM Rant, phone-in and kiss your mother with the guests.

DEAD AIR alt. 12:00AM-VERY LATE Exceptionally interesting girl talk.

SATURDAYS

GET TO THE CHORUS alt. 6:00-8:00AM

THE SATURDAY EDGE 8:00AM-12:00PM Studio guests, new releases, British comedy sketches, folk music calendar, and ticket giveaways.

8:00AM: African/World roots. 9AM-12PM: Celtic music and performances.

ALAM MAZEKA 12:00-1:00PM Arabic music.

POWERCHORD 1:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rathehead and Metal Ron do the damage.

LUCKY SCRATCH 3:00-5:00PM From backwoods delta low-down slide to urban harp hooks, crooners and tunesters in the blue degree. Blues and blues roots with your hosts Anna and Andy.

RADIO FREE AMERICA 6:00-8:00PM Extraordinary political research guaranteed to make you think. Originally broadcast on KJFC (Los Angeles, CA).

LIVE! AT THE HI-HATTI! alt. 10:00PM-1:00AM "Shit bumpin'" - Popular Music. Phone, write or call for reservations. Dance. Admission \$6.00.

PIPERDREAMS alt. 10:00-1:00AM SOUL TREE alt. 1:00-4:30AM

From doowop to hip hop, from the electric to the eclectic, host Michael Ingram goes beyond the call of gospel and takes soul music to the nth degree.

EARWAX alt. 1:00-4:30AM "noiz terror mindfuck hardcore like punk! beatz drop dem headz rock into junglist mashup/distort da source full force with needz on wax/may chaos runs rampant when i free da jazz."

Out - Guy Smiley

REGGAE LINKUP 4:30-8:30AM Hardcore dancehall reggae that will make your mitochondria quake. Hosted by Sister B.

WHOM HOW

Arts vacant
Board Chair Harry Hertscheg
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Dance/Cassette Christo Min-Engineer Richard Anderson
Entertainment Clinton Ma
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Music Julie Celero
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breakfast with the browns

mondays 8am - 11am



lounge
acid
trance
ambient
sound tracks
electronic
drum & bass
electro acoustic

LOUD AND QUEER

COMING ALL OVER YOUR RADIO

JULY 31/99

it's a queer radio event celebrating sexual diversity, and we want you to get on the mic!

get involved and do interviews, discussions, music, themes, readings, rants, live performances and smut. for more info contact anna at 822/1242 or come by room 233 of the SUB at UBC and check out CIRA for yourself.



Bye-bye, Miko

Geez. Miko has been an alarmingly excellent editor since the responsibility was first thrust upon her almost three years ago. We're going to miss her terribly, but we're also glad that she made it out with her sanity intact. Miko, seen to the left, may not be the world's greatest bowler, but she sure can keep a magazine together. The devoted but disorganised folks who make up DISORDER's "staff" wish Miko lots of luck and happiness for the future. Now go get some sleep!

Love,
Rob, Maren, Tristan, Barbara
and the rest of the DISORDER kids!

datebook



WHAT'S HAPPENING IN JUNE

FRI MAY 28 Helicopters, Quadrajets@Starfish; Plaid Tongued Devils@Ode
SAT 29 Dove Sikula Quartet@Sugar Refinery; Sunny Day Real Estate@Richard's (early show); Perfume Tree@Chameleon
MON 31 Bodner@Sugar Refinery; St. Etienne@Chameleon
TUE JUNE 1 Robbie Williams@Rage; UK Subs, Dr. Know, Daylo Abortions@Brickyard
WED 2 Folk Noir@Chameleon; Molestics, Jades@Brickyard
THU 3 Cinesiter 10th Anniversary@Blinding Light; Ken Aldcroft Trio CD Release Party@Sugar Refinery
FRI 4 CITR PRESENTS BUILT TO SPILL, DELUSIONS@Starfish; Molestics@Legion Auditorium (2250 Commercial Dr.); Neurosis, Skin Lab, Jon@Palladium, Jon@Vet Bar; Surreal Food Bar Fundraiser (feat. DOA, Koark, Carbon 6)@Bridgeview Hall; Ten Days Late, Cartels, Downmay, Victoria Park@Brickyard
SAT 5 CITR PRESENTS BUILT TO SPILL, DELUSIONS@Starfish; The Beans@Sugar Refinery; Jennifer Abbott's A Cow at My Table@Blinding Light; Raffi@VICF; Janier Park (5:30 pm); Sick@Chameleon; Rich Hope CD Release Party (feat. Solarbaby, Palace Floor House)@Brickyard; Mothertruck, Daggers, New Electric Riot@Piccadilly
SUN 6 Jennifer Abbott's A Cow at My Table@Blinding Light; Galactic@Richard's; Technics DMC DJ Mixing Championships@Sonar; Heavy Metal Sunday@Brickyard
MON 7 Bongo Pop@Noam
TUE 8 Ten Foot Pole, Reset, Bigwig@Starfish; SRL: A Scenic Harvest From the Kingdom of Pain@Blinding Light
WED 9 Murder City Devils, The Black Halos@Starfish; SRL: A Scenic Harvest From the Kingdom of Pain@Blinding Light; South Hill Benefit Overflowing@Western Front; Choke, Removal@Brickyard; Shane McGowan@Rage
THU 10 New Electric Riot, Liars@Brickyard; New Waveoak, DSK, Moon@Starfish
FRI 11 CITR PRESENTS METAL FEST 99 (feat. HURT, ABBERRATION, ZUCKUSS, SIK FUK)@Columbia; DIAD, All

SUBMISSIONS TO DATEBOOK ARE FREE!
 TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE JULY ISSUE IS JUNE 16th!

You Can Eat, New Big Shoes@Starfish; Sarah Brightman@GM Place Theatre Bowl; Bob Dylan@GM Place; DJ Ease (of Nightmares on Wax)@Sonar
SAT 12 CITR PRESENTS METAL FEST 99 (feat. CYSTEM, VOLATILE, PUNISH, AUTUMN X)@Columbia; Secret Three@Sugar Refinery; Uzume Taiko@Playhouse; DOA, JP5@Starfish; Sector 7, Francophones, Namesake, Rethreads@Brickyard; Spacious Couch@Chameleon; Johnny Legend and his Rockably Bastards, Lowbrow@Piccadilly
SUN 13 Neotropic, Pale@Sonar
MON 14 Bailter Space, Technicians@Starfish; DJ Norman Ray@Sonar
TUE 15 Leesun@Noam
WED 16 Dead Cats, Crowned King@Brickyard; Fryerluck@Chameleon
THU 17 The Molestics@Starfish; Ottmar Liebert, Luna Negra XL@Vogue; Slick 60, Fueled By Ignorance, Subatomic Level, Hiotis, DJ Gary Sayer@Brickyard; PHIK@Performance Works; Paul Van Dyke@Sonar
FRI 18 Phirapp, Koark, Carbon 6@Columbia; Elevator Thrust, Dimitris, Kinski@Brickyard; Green Room, Millennium Project@Starfish
SAT 19 Strong Like Tractor, Another Joe, Ziggy's Fix, Chick Magnets@Brickyard; Planet Smashers, Automatic Slim@Starfish
SUN 20 Heavy Metal Sunday@Brickyard
MON 21 Echo & the Bunnymen@Richard's; Lee "Scratch" Perry@Sonar
TUE 22 Cibo Matto@Crococade (Seattle, 21+) **WED 23** Reggie Rocksteady@Pib Pub; Cibo Matto@KRCNDY (Seattle, all-ages); Art opening (feat. Jesse's Girl, Sick)@Brickyard
THU 24 Pat Metheny@Orpheum; Slam Poetry@Sonar; Summerfest@VECC; Duke of Medulla, Speedbore@Brickyard; Pat Metheny@Orpheum
FRI 25 Metalworld@Starfish; Afro Cuban All Stars@Vogue; Junk Records Showcase (feat. Spiffers)@Brickyard
SAT 26 Lookalook Records Showcase (feat. Groovie Ghoulies, Macow, Tonics, Come On)@Brickyard; Metalworld@Starfish

SUN 27 Mixmaster Mike@Sonar; Heavy Metal Sunday@Brickyard; Dino Martinis@Starfish; Klezmatics@Richard's
MON 28 Eshero@Richard's; Liquid Soul@Starfish
TUE 29 Boredoms, Lonesome Monsters@Richard's; Liquid Soul@Starfish; Amanda Marshall@QE Theatre
WED 30 Blaque, Rumba Calzados@Richard's; BunchaBunchaGuns, I.E.S. Stitches@Brickyard; Wil Bernard 4-let@Starfish; Bill Frisell@Vogue

SPECIAL EVENTS

THE KITCHEN WITCHES PRESENT:

THERE'S GONNA BE A BENEFIT FOR THE SURREY FOOD BANK ON JUNE 4TH AT BRIDGEVIEW HALL (11475 126A STREET, SURREY) FEATURING SUCH NOISES AS D.O.A., KOARK, CARBON 6, SLICK 60, THROTTLE, AND DR. ROID'S CHEMICAL SHOW. BRING A DONATION OF AT LEAST \$3, a piece of ID that says YOU'RE 19 or OLDER, and PREPARE TO ROCK.

METAL FEST 99

GORE PRODUCTIONS IS PUTTING ON TWO NIGHTS OF LIVE BANDS, WITH \$2 FROM EACH TICKET GOING TO BENEFIT THE BAIKAN RELIEF FUND (RED CROSS) FOR THE PEOPLE OF KOSOVO, FRIDAY JUNE 11TH AND SATURDAY THE 12TH, THE COLUMBIA HOTEL IS THE PLACE FOR METAL MAYHEM. CALL 683-3757 FOR INFO.

SUMMERFEST 99

JUNE 24TH, HEAD OVER TO THE CULCH FOR AN EVENING OF MUSIC, COMEDY, X-RATED ACTS, CULTURAL PERFORMANCES, DANCE, AND MORE.

1999 INTERNATIONAL JAZZ FESTIVAL

FROM JUNE 24-JULY 4 AT VARIOUS VENUES (INCLUDING MANY FREE AFTERNOON EVENINGS DOWNTOWN AND ON GRANVILLE IS-LAND), HERE IS YOUR ANNUAL CHANCE TO IMMERSIVE YOURSELF IN EVERYTHING THAT IS JAZZ, FROM LOCAL ENSEMBLES/PERFORMERS TO INTERNATIONAL COLLABORATIONS. CALL THE JAZZ HOTLINE AT 604.872.5200, OR CHECK OUT WWW.JAZZFEST.MYBC.COM

VENUES • BARS • THEATRES • RESTAURANTS • RECORD STORES

The Abyss 315 E. Broadway (side entrance)	488 6219	The Grind Gallery 4124 Main (Mt. Pleasant)	322 6057	Russian Hall 600 Campbell (Chinatown)	874 6200
Anderson's Restaurant 3123 W. Broadway (Kitsilano)	684 3777	Hollywood Theatre 3123 W. Broadway (Kitsilano)	738 3211	Scratch Records 109 W. Cordova (Gastown)	687 6355
Anza Club 3 W. 8th (Mount Pleasant)	876 7128	Holt Jazz Society 2120 Main (Mt. Pleasant)	873 4311	Seylenn Hall 605 Mountain Hwy (North Van)	
Arts Hotline	684 2782	Jericho Arts Centre 1600 Discovery (Pt. Grey)	224 8007	Shadoball Centre for the Arts 6450 Deer Lake Ave. (Bby)	291 6864
Bassix 217 W. Hastings (at Cambie)	689 7734	Jupiter Cafe & Billiards 1216 Bute (near Denman St)	606 6665	Singles Going Steady 3296 Main (at 17th)	876 9233
Backstage Lounge 1585 Johnston (Granville Island)	687 1334	La Quena 1111 Commercial (the Drive)	251 6626	Sonar 66 Water (Gastown)	683 6695
Black Sheep Books 2742 W. 4th (at MacDonal)	732 5087	The Lohus Club 455 Abbott (downtown)	685 7777	Starlight Cinema 935 Denman (West End)	682 4171
Blinding Light 36 Powell St.	678 3366	Lucky's 1972 Main (at 24th Ave.)	985 8888	Station Street Arts Centre 930 Station (at Main)	688 3312
The Brickyard 315 Carrall St.	685 3978	Luv-A-Fair 3972 Main (downtown)	685 3288	St. Regis Hotel 602 Dunsmuir (downtown)	
Cafe Deux Salons 2096 Commercial (the Drive)	254 1195	Maximum Blues Pub 1176 Granville (downtown)	688 8701	Stone Temple Canteen 1082 Granville St. (downtown)	488 1333
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant)	732 1331	Medallion 1926 W. Broadway		Sugar Refinery 1115 Granville (downtown)	683 2004
Caprice Theatre 965 Granville (Granville Mall)	683 6099	Minori Pavilion 7191 Granville (Richmond)		Theatre E 254 E. Hastings (Chinatown)	681 8915
Celebrities 1022 Davie (at Burrard)	689 3180	Moon Base Gallery 231 Carrall St. (Gastown)	738 7151	Thunderbird Int. Centre 120 W. 16th St. (N. Van)	988 2473
Cellar Jazz Cafe 3611 W. Broadway (downtown)	738 1959	Noam Restaurant 2724 W. 4th (Kitsilano)	685 3050	Vancouver E. Cultural Centre 1895 Venables (at Victoria)	254 9578
Chameleon Urban Lounge 801 W. Georgia (Downtown)	689 0806	Orpheum Theatre 801 W. Seymour (downtown)	688 3456	Vancouver Little Theatre 3102 Main (Mt. Pleasant)	876 4165
Chan Centre 6265 Crescent Rd. (UBC)		Pacific Cinematheque 1131 Howe (downtown)	688 2648	Vancouver Press Club 2215 Granville (S. Granville)	738 7015
Club Mardis Gras 398 Richards St.	687 5007	Palladium 1250 Richards (downtown)		Varsity Theatre 4375 W. 10th (Point Grey)	222 2235
CN Imax Theatre 999 Canada Place	682 4629	Paradise 27 Church (New Westminster)	525 0371	Vero 1020 Granville (downtown)	872 2999
Columbia Hotel 303 Columbia (at Cordova)	683 3757	Paradise Cinema 919 Granville (Granville Mall)	681 1732	Vinyl Rekids 76 W. Cordova (gastown)	682 8337
Commodore Rooms 838 Granville (Granville Mall)	681 1531	Park Theatre 3440 Cambie (South Vancouver)	676 2747	Virgin Megastore 788 Burrard (at Robson)	689 3126
Cordova Cafe 307 Cordova (Chinatown)	683 5637	Piccadilly Pub 630 W. Fender (at Seymour)	682 3221	Vogue Theatre 918 Granville (Granville Mall)	331 7909
Croatian Cultural Centre 3250 Commercial (at 17th)	879 0154	Pit Gallery 317 W. Hastings (downtown)	681 6740	Waterfront Theatre 1405 Anderson (Granville Is.)	685 6217
Denman Place Cinema 1030 Denman (West End)	683 2201	Plaza Theatre 881 Granville (Granville Mall)	685 7050	Western Front 303 E. 6th Ave. (near Main)	876 9343
Dr. Sun Yat-Sen Garden Main Hall 578 Carrall St.	642 3207	Puff/Beatstreet 4326 Main (at 27th Ave.)	708 9804	Wett Bar 1320 Richards (downtown)	230 6278
DVR 515 Davie (downtown)	682 4388	Puff/Beatstreet #14712 Robson (at Granville)	684 PUFF	Whip Gallery 209 E. 6th Ave. (at Main)	874 6687
Fifth Avenue Cinemas 2110 Burrard (at 5th)	734 7469	Purple Onion 15 Water St. (gastown)	602 9442	W.I.S.E. Hall 1882 Adanac (the Drive)	254 5858
Firehall Arts Centre 80 E. Cordova (at Main)	689 0926	Queen Elizabeth Theatre Hamilton & Georgia	665 3050	Women In Print 3566 W. 4th (Kitsilano)	732 4128
Food Not Bombs Vancouver	872 6719	Raffels Lounge 1221 Granville (downtown)	673 1593	Yale Blues Pub 1300 Granville (downtown)	681 9253
Frederic Wood Theatre (UBC)	822 2678	The Rage 750 Pacific Blvd. South (Plaza of Nations)	685 5855	Zulu Records 1869 W. 10th (Kitsilano)	738 3232
Garage Pub 2889 E. Hastings (downtown)	822 9364	Railway Club 579 Dunsmuir (at Seymour)	681 1625		
The Gate 1176 Granville (downtown)	688 8701	Richard's on Richards 1036 Richards (downtown)	687 6774		
The Good Jack 225 E. Broadway (at Main)	872 5665	Ridge Cinema 3131 Arbutus (at 16th Ave.)	738 6311		



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JAZZ
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VANCOUVER

"Vancouver's premier musical event"

— Alexander Varty, The Georgia Straight

june 24 to july 4 nineteen ninety-nine

ORPHEUM THEATRE

PAT METHENY TRIO
THU 24 JUNE Guitar genius
8 PM

DUKE ELLINGTON'S COTTON CLUB REVUE
FRI 02 JULY featuring Smithsonian Jazz
8 PM Masterworks Orchestra
Duke's 100th Birthday Celebration

THE VOGUE THEATRE

ICUBANISMO!
FRI 25 JUNE Dazzling Cuban dance band
8 PM + Watuzzi Jazz

HERBIE HANCOCK & WAYNE SHORTER 1+1
SAT 26 JUNE jazz legends
8 PM + Denzel Sinclair/Bill Coon

JESSE COOK
SUN 27 JUNE Fiery flamenco guitar
8 PM + Tango Paradiso

KEB' MO'
MON 28 JUNE Grammy Award winning Blues
8 PM + Susan Tedeschi
Move over Bonnie Raitt

CAETANO VELOSO
TUE 29 JUNE Brazilian pop icon
8 PM

BILL FRISELL & THE WILLIES
WED 30 JUNE Versatile virtuoso
8 PM + Patricia Barber
Spellbinding songstress

TS MONK WITH NNENNA FREELON
THU 01 JULY Visceral swing & sultry vocals
8 PM + Russell Malone
Bluesy, soulful guitarist

BLUE NOTE 60TH ANNIVERSARY
FRI 02 JULY featuring Renee Rosnes Trio/
8 PM Kurt Elling Quartet/
Charlie Hunter & Leon Parker Duo
A jazz spectacular

COWBOY JUNKIES
SAT 03 JULY Songs with a deep, fluid groove
8 PM + Kyle Eastwood Quintet
Up-and-coming bassist

STANLEY THEATRE

OLIVER JONES TRIO
MON 28 JUNE Swinging piano master
8 PM + Eve Smith

VANCOUVER PLAYHOUSE

DECIDEDLY JAZZ DANCEWORKS PRESENTS SOUL JUGGLERS
29 - 30 JUNE Soulful & dramatic jazz dance
8 PM

RICHARD'S ON RICHARDS

THE KLEZMATICS
SUN 27 JUNE Wild dance grooves
9 PM + Talking Pictures

ESTHERO
MON 28 JUNE Trip-hop sensation
9 PM + Rita di Ghent & the
Sprawl Project

BOREDOMS
TUE 29 JUNE Japanese underground
9 PM deconstructionists
+ Lonesome Monsters

BLOQUE
WED 30 JUNE Colombian psychotropical funk
9 PM + Rumba Calzada

JOHNNY NOCTURNE BAND FEATURING KIM NALLEY
THU 01 JULY Feroocious swing
9 PM + Johnny Ferrelra and
the Swing Machine

FREE EVENTS

Gastown Jazz, Jazz at the Roundhouse,
Granville Island Jazz, CBC Jazz Café, Pacific
Centre Plaza, Lonsdale Quay, Eaton Centre
Metrotown Plaza, Tom Lee Music Hall,
Waterfront Centre Fountain Terrace

FESTIVAL CLUBS

Starfish Room, Performance Works, Studio 16,
Western Front, Dr. Sun Yat-Sen Garden, Arts Club
Backstage Lounge, Blue Note Bistro & Lounge,
Capone's Restaurant & Live Jazz Bar, Cellar Jazz
Café, Chameleon, Cloud Nine, The Cotton Club,
Fairview Pub, Legend's Grill & Tap Room, Mojo
Room, Monk McQueens, O'Doul's, Purple Onion,
Rossini's, Spencer's Lounge, Yale

VANCOUVER EAST CULTURAL CENTRE

JOE LOVANO TRIO
FRI 25 JUNE Master tenor saxophonist
8 PM + Kate Hammett-Vaughan Quartet

MATTHEW SHIPP TRIO
SAT 26 JUNE Spirited improvising pianist
8 PM + Loos

JOHN NUGENT QUINTET FEATURING RANDY BRECKER & AL FOSTER
SUN 27 JUNE All-star Band
8 PM + Brad Turner

SAM RIVERS TRIO
MON 28 JUNE Tenor sax inside/outside
8 PM + Paul Pimley with William Parker
+ Gerry Hemingway
Adventurous free improv

ROY HAYNES GROUP
TUE 29 JUNE Veteran hard bop drummer
8 PM + Theo Jorgensmann Quartet
German clarinet wizard

VINNY GOLIA LARGE ENSEMBLE
WED 30 JUNE Contemporary jazz/world/classical
8 PM

LOUIS SCLAVIS TRIO
THU 01 JULY Virtuoso French reedman
8 PM + Biggi Vinkeloe Two Bass Hit
Stellar Swedish saxophonist

ED BICKERT & BILL MAYS
FRI 02 JULY Two swinging jazz giants
8 PM + Stan Tracey Quartet
British piano legend

DAVE DOUGLAS' CHARMS OF THE NIGHT SKY
SAT 03 JULY Trumpet virtuoso
8 PM + Castor et Compagnie

TICKETS AND INFORMATION

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THE VANCOUVER SUN



ZULU'S STOCK OPTIONS

JUNE'S BLUE CHIP RELEASES

(AT BROKERAGE PRICES!)

LABRADFORD E LUXO SO CDLP

With a confident, somewhat and introspective mood, LABRADFORD have developed from the stark, cool, mechanical tones of their earlier work towards a deeper, more resonant and spacious sound; such as with Mark Nelson's solo project Pan American. Now using samplers, very lengthy tape loops as well as digital and analogue, this fifth release is even more atmospheric, maximal, at times almost coffin and always totally captivating. Always a Zulu favorite, LABRADFORD's *E Luxo So* happily knicks up to tears.

CD 16.98 LP 14.98

Various Artists SUCK IT AND SEE 2CD

Take this one home! Brown paper Howie B's Pleasant label gets into porn and thinks you should too (we, however, support the discretion of the individual buyer—clothing optional). Good old Howie B. plus Fantastic Plastic Machine, Naked Funk, Love T.K.D. and many, many more let you know what turns them on. And for some reason the collective outcome was prolific enough for 2 CDs full of erotic tinged, roughly electronic music. Yip, there's something for everyone. Come on, aren't you just a little curious? Don't worry mom and dad, it's only music. Dirty fun.

2CD 22.98



PAVEMENT Terror Twilight CDLP

Just in time to celebrate the summer, PAVEMENT the beautiful, PAVEMENT the brave—the Terror Twilight and the perfectly ironic. Don't wait for your grandchildren to explain this album to you, little decoder. Markins may have miles of style to spare. Gosh knows he certainly has plenty to say. What does it all mean, we wonder? Still college rock for literate dropouts, PAVEMENT turns the earth again, floating up stony, smart-ass, detached 70s-cali-now with more than enough attitude. Walkman, you got star, you Stipe, what kept you?

AVAILABLE JUNE 8TH

CD 16.98 LP 14.98

Two Long Term Performers: (Available June 4th)

BARRY ADAMSON The Murky World of Barry Adamson CD

Personal mediator of Nick Cave's Birthday Party and Material, Adamson's solo career has charted anything but an expected course. First under the pretense of creating soundtracks for imaginary films, and then later just creating harrowing soundscapes, Adamson's music rests in the dark realm where non-beat, sophisticated jazz, smoky nightclub blues, and fragmented dialogues predominate. This collection, which also features new unreleased material, runs the full spectrum offering you choices for excellence, and through its great scope, beautifully dissects his heart of piercing darkness.

RED HOUSE PAINTERS Retrospective CD

Reaching out status across as a member of 4AD Records' enigmatic performers, it wasn't until last year's *Songs For A Blue Guitar* that these PAINTERS first received their due praise. Capturing elements from the great singer-songwriters Tim Buckley, Leonard Cohen, and Neil Young, the RED HOUSE PAINTERS always managed to imbue their craft through acoustic fragility with grace, poignant lyrics and a sense of the delicious urgency. Featuring a first selection from their varied discography, this retrospective release is the best record to watch the boys creep across your porch.

each CD 16.98



MARK Chocolate Covered Bad Things CD

Laying out his teeth on the likes of Scott Walker, Carl Bonheant and Everybody's Talking 'n' Milton, local impresario MARK SZABO has delivered a wise and sonically diverse full-length release, introducing his accompanying band, Capozzi Park. *Chocolate Covered Bad Things* wryly shifts between folk-pop musings, darker tonalistic moments, and shimmering curtains of free-jazz prog.

Chocolate Covered Bad Things—I wait some!

CD 14.98

JOAN OF ARC Live In Chicago 1999 CDLP

JOAN OF ARC make advanced post-hardcore with a snarl grip, developing this third album band them drawing on their resources to great effect, it sometimes tangential and unconventional. With plenty of good playing and studio savvy, *Live In Chicago* should bring JOAN OF ARC a much-deserved bigger audience. Equally for fans of the Chicago scene in general as much as such post-punk acts as *Modest Mouse* or *Gastr Del Sol*. More than enough, it's plain good.

CD 16.98 LP 16.98



JUNE OF 44 Anahata CDLP

As torchbearers for progress, Live hardcore, JUNE OF 44 is the sensitivity of high performance. Other players often give to their experience and authority. Truth be told, JUNE OF 44 have a simple plan: they stick to the integrity of their project. There is no pretension here just solid dedication. On *Anahata*, JUNE OF 44 go deeper within themselves, refining their sound and style with restraint and purpose. The result is as thoughtful, dynamic and powerful as ever, hot past rock, just smart rock. AVAILABLE JUNE 4TH

CD 12.98 LP 12.98



RACHEL'S Selenography CDLP

These young, very Romantic chamber music enthusiasts progress musically further away from their post-hardcore origins (although their basic ethic other wise remains deeply rooted). Spending more ECM than Quinones/Ruch and Go only tricks of rock/metal in this beautiful, long-awaited new work. As haunting as always, *Selenography*—a firm referring to lunar topography—is perhaps their most understated and mature recording. Well-crafted and studious music for quiet times.

AVAILABLE JUNE 4TH

CD 16.98 LP 16.98



Various Artists SHORT MUSIC FOR SHORT PEOPLE CDLP

Simple plan, simple procedure: Gather up 101 best old Second punk rock bands and invite them to teach perform 30-second hardcore tracks. No problem. Now, if I could only get the participants for *God's Good* you imagine the record release too? Anyway, here are the heavy weights: NOFX, VANDALS, BAD RELIGION, CIRCLE JERKS, DAMNED, SAMIAM, GUTTERMOUTH, BLINK 182, MISFITS and many many more!

CD 12.98 LP 12.98



(INTERNATIONAL) NOISE CONSPIRACY The First Conspiracy CD

The new agenda. The new strategy. The new sound from the new noise! On the G7 Records label, (INTERNATIONAL) NOISE CONSPIRACY is the new recording project from Dennis Iyzen of *The Refused!* Deftly into the straight talkin' terrain of soul and garage, this sounds more in tune with the deconstructive rock of *The Wake Up* and *Delta 72*, while still maintaining the energy and urgency of the four legendary antecedents. A great record for your imagination. Let hope this is the first Conspiracy of many more to come!

CD 12.98

RED SNAPPER Making Bones CD

RED SNAPPER have become part of Madcore's aggressive turn towards things. Madcore. Not that RED SNAPPER are really a digital blind, though. Live instruments also feature prominently in their eclectic music. Early on they've got a laid-back, sometimes jazzy, sometimes funk sensibility that should appeal to fans of such bands as *Nightmares on Wax*. Good beats to sit down with.

CD 16.98



1869 W 4th Ave.
Vancouver, BC
V6J 1M4
tel 738.3232

STORE HOURS
Mon to Wed 10:30-7:00
Thurs and Fri 10:30-9:00
Sat 9:30-6:30
Sun 12:00-6:00

OTHER TITLES PAYING DIVIDENDS:

PAVEMENT - Carrot Rope CD-EP, \$10.98 (IMPORT)
THE MELVINS - The Mogol CD, \$24.98 (IMPORT)
GUTTERMOUTH - Gorgeous CD, \$20.98 / LP, \$14.98 (IMPORT)
Various - LOUD FAST AND OUT OF CONTROL 4CD Boxset, \$89.98
DIESEL BOY - Sofa King Cool CD, \$20.98 (IMPORT)
LOVE BATTERY - Confusion A Go Go CD, \$24.98 (IMPORT)
Soundtrack - EXTREME, \$19.98
SUICIDAL TENDENCIES - Freedom CD, \$24.98 (IMPORT)
BLINK 182 - Enema of the State CD, \$19.98

ANI DI FRANCO/UTAH PHILLIPS - Fellow Workers CD, \$20.98
JOHN ZORN/MASADA - Live in Taipei 1995 2CD, \$32.98 (IMPORT)
BUFFALO TOM - Soda Jerk CD-EP, \$9.98 SALE
STARS OF THE LID - Avec Zaudenrum CD, \$26.98 (IMPORT)
ME FIRST AND THE GIMME GIMMES - Are A Drag CD, \$20.98 (IMPORT)
JOAN OF ARC - Live In Chicago 1999 CD, \$17.98 / LP, \$17.98 (IMPORT)
BRAND NEW UNIT - Empty Uless Air CD-EP, \$11.98 (IMPORT)
Guttermouth - Gorgeous CD, \$19.98 / LP, \$14.98 (IMPORT)
PEDRO THE LION - The Only Reason... CD-EP, \$12.98 (IMPORT)